



ROYAL

COLLEGE

OF MUSIC

London

Junior Department Performers Platform

Hilary Sturt *specialist tutor*
Maria Tarasewicz *piano*

Saturday 22 April 2023, 3pm
Performance Hall

Welcome to the Royal College of Music Junior Department and our weekly Performers Platform, where students are given the opportunity to play alongside one of the country's finest accompanists and receive expert performance feedback. For the benefit of musicians and audience members, please turn off your mobile phone. Latecomers will not be allowed into the auditorium until a suitable break in the programme. In the interests of safety, sitting or standing on the steps, gangways or floors is strictly prohibited. For safeguarding and copyright reasons, it is not permitted to make audio or video recordings during Performers Platform. Thank you for your co-operation.

- | | | |
|------|---|----------|
| 3.00 | Lucas Tao <i>piano</i> (pupil of Jane Chapman)
Chopin Nocturne in G minor op37 no1 | 7' |
| 3.15 | Jazmine Lachos Hernandez <i>cello</i> (pupil of Juliette Giovacchini)
Tchaikovsky Nocturne | 4.5' |
| 3.22 | Mia Vojic <i>cello</i> (pupil of Juliette Giovacchini)
Faure Romance op69 | 4' |
| 3.30 | Rachel Cheung <i>violin</i> (pupil of Ani Schnarch)
Boulanger D'un Matin de Printemps
Szymanowski Mythes op30 i La Fontaine d'Arethuse | 5'
6' |
| 3.45 | Piano Trio (Richard Uttley tutor)
Aurelia Walker <i>piano</i> Helena Landis <i>violin</i> Madeleine Murray <i>cello</i>
Rebecca Clarke Piano Trio iii <i>Allegro vigoroso</i> | 8' |

4.00

- 4.15 Piano Trio (Gamal Khamis *tutor*)
Hoa-Tinh Le *piano* Jane Lee *violin* Evelyn Yang *cello*
Mendelssohn Piano Trio no1 in D minor op49
ii Andante con moto tranquillo 6'
- 4.30 Lucia Rapisarda Okamoto *violin* (pupil of Mona Kodama)
Masanori Katoh Breezing Air 5'
- 4.45 Francesca He *violin* (pupil of Lusia Ibragimova)
Wieniawski Caprice op18 no3 3'
Bach Partita in E major BWV1006 *i Preludio* 4'
Mozart Adagio in E K261 6.5'
- 5.00 Katherine Jin Da Silva *voice* (pupil of Frith Trezevant)
Armstrong-Gibbs Five Eyes 1.5'
Sherman The Roses of Success 2.5'

Royal College of Music Junior Department,
Prince Consort Road, London SW7 2BS
+44 (0) 20 7591 4334 | jd@rcm.ac.uk | www.rcm.ac.uk/junior

Miranda Francis *Head of Junior Programmes*
Ben Storey *Assistant Head of Junior Programmes*
Gill Redfern *Administrator* Molly Bevan *Administrative Coordinator*
John Mitchell *Performance Manager*



ROYAL

COLLEGE

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London

ARTISTIC INSIGHTS

Monday 24 April 2023, 1.05pm

The Carne Room



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ARTISTIC INSIGHTS

Monday 24 April 2023, 1.05pm | The Carne Room

Caminade
(1857–1944)

Air de ballet op 30

Guitare op 32

Les Sylvains op 60

André Short *piano*

I Holst
(1907–1984)

Prelude and Dance

Laura Casas Cambra *piano*

Søren Nils Eichberg
(b 1973)

Qilaatersorneq

Wilmien Janse van Rensburg *violin*

Kaija Saariaho
(b 1952)

Prelude

C Schumann
(1819–1896)

Piano Sonata in G minor
i Allegro

Ning Hui See *piano*

In this lunchtime concert, RCM doctoral musicians present music by underrepresented composers, providing thought-provoking insight into interpretation of these unique solo pieces.

The performance of Cecile Chaminade's piano pieces follows research into early recordings by the composer herself, whilst Imogen Holst's inter-war years studying at the RCM resulted in many compositions including *Prelude and Dance*. Alongside, hear Søren Nils Eichberg's violin concerto *Qilaatersorneq* which follows the ritual drum dance of Greenland's original inhabitants, and the contrasting works of Kaija Saariaho and Clara Schumann, written more than 150 years apart but sharing a common theme of song, poetry and romance.

GIVE THE GIFT OF MUSIC

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www.rcm.ac.uk/support

COMPOSITION FOR SCREEN SHOWCASE

Thursday 27 April 2023, 7.30pm | Britten Theatre

Micaela Carballo and **Alex Mackinder** conductors

Royal College of Music Composition for Screen alumni are working throughout the film industry in both Hollywood and the UK, and hold numerous accolades including BAFTA, Grammy, Golden Globe and Academy awards.

Don't miss this chance to hear music by current RCM composers as it's meant to be experienced – performed live to new films by young producers, projected above the orchestra in the atmospheric Britten Theatre.

Tickets: £10

Box Office 020 7591 4314 | www.rcm.ac.uk/events



ARTISTIC INSIGHTS

Monday 24 April 2023, 6pm
The Carne Room



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Monday 24 April 2023, 6pm | The Carne Room

Debussy Ce qu'a vu le vent d'ouest
(1862–1918)

Messiaen Un reflet dans le vent
(1908–1992)

Tal Walker *piano*

Handel Scherza, infida
(1685–1759)

Mozart Voi che sapete
(1756–1791)

Harriet Eyley *soprano* John Cuthbert *piano*

Schubert Erbkönig
(1797–1828)

Louis De Nil *tenor* Oliver Cuttriss *piano*

Prokofiev Piano Sonata No. 8, Op. 84,
(1891–1953) *i Andante dolce — Allegro moderato*

Nuno Lucas *piano*

In this rush hour concert, RCM doctoral musicians present songs and works for piano by familiar composers, providing fresh insight into performance and interpretation.

In this varied concert, explore the inspiration and techniques of French composers Debussy and Messiaen with a performance of their piano preludes. Alongside, Mozart and Handel's arias illustrate the experience of performing *en travesti* (dressed as a member of the opposite sex for a theatrical role) and the artistry and gender challenges faced by singers.

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RCM CHAMBER MUSIC

Tuesday 25 April, 1.05pm

Performance Studio

Giuliani (1781–1829)	Sonatina op 71 no 3	14'
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Yuting Wu guitar

R Schumann (1810–1856)	Adagio and Allegro	8'
	<i>i</i> Adagio	
	<i>ii</i> Allegro	

Anna Crawford cello
Ana Manastireanu piano

Ginastera (1916–1983)	Danza Argentinas	10'
	<i>i</i> Danza del viejo boyero	
	<i>ii</i> Danza de la moza donosa	
	<i>iii</i> Danza del gaucho matrero	

Abe Sam piano

Prokofiev (1891–1953)	Sonata for Solo Violin in D major op 115	13'
	<i>i</i> Moderato	
	<i>ii</i> Andante dolce. Tema con variazioni	
	<i>iii</i> Con brio. Allegro precipitato	

Sofía Gomez Alberto violin

Upcoming Events

RCM CHAMBER MUSIC

Thursday 27 April, 6pm
Performance Hall

Repertoire to include:

John Adams Hallelujah Junction

Ilayda Deniz Oguz Bozlak for solo piano

Beethoven Sonata for Piano and Cello no 4 in C major

Tickets: Pay What You Can

Box Office 020 7591 4314 | www.rcm.ac.uk/events

RCM SCHOLARSHIPS

In 1882 an appeal was made to the British public to support the newly founded Royal College of Music. As a result, 50 scholarships were established. Of the 1,500 prospective students who applied, scholarships were awarded to applicants from across musical disciplines and society, including a mill girl, the daughter of a brickmaker, the son of a blacksmith and the son of a farm labourer. Over 140 years on much has changed, but the RCM remains committed to its founding principles – in particular, that no talented student should be denied an RCM education for want of funds. Last year, a total of nearly £4 million was awarded by the RCM to over half of our students. World-class music education is expensive and with the ever-increasing cost of living in London, every gift to the RCM Scholarships Fund truly makes a difference. For further information on how you can help secure the future of music, please contact Stephen Wilkinson, Head of Philanthropy on **0207 591 4743** or at stephen.wilkinson@rcm.ac.uk.



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ORCHESTRAL MASTERWORKS: L'OUVERTURE

Wednesday 26 April 2023, 6pm

Amaryllis Fleming Concert Hall

Daniel Hogan, Toby Purser and Alvin Arumugam conductors

RCM Philharmonic



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ORCHESTRAL MASTERWORKS: L'OUVERTURE

Wednesday 26 April 2023, 6pm | Amaryllis Fleming Concert Hall

Daniel Hogan, Toby Purser and Alvin Arumugam conductors
RCM Philharmonic

Elgar (1857–1934)	Cockaigne op 40 'In London Town'	13'
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Daniel Hogan *conductor*

Coleridge-Taylor (1875–1912)	Toussaint L'Ouverture op 46	15'
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Toby Purser *conductor*

Tchaikovsky (1840–1893)	Romeo and Juliet (overture-fantasia) TH 42	19'
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Alvin Arumugam *conductor*

The RCM Philharmonic plays a central part in the orchestral training at the College. It performs a rich diversity of music from classics of the repertoire to world premieres of works by RCM student composers. The orchestra, constituted anew for each project, comprises students from all years of study and will enhance and develop their performance and technical skills in preparation for the professional world. Past and forthcoming conductors include Martin André, Martyn Brabbins, Jac van Steen, Joana Carneiro and Chloé van Soeterstède. Preparations for concerts usually take place over three days, and include intensive sectional and tutti rehearsals, often led by principal players from the London orchestras. The orchestra regularly performs concerts for schools as part of the RCM Sparks programme. Its concerts are also broadcast live and on demand to an international audience online.

Our concert opens with Elgar's 1901 musical portrait of turn-of-the-century London. The work presents a number of the city's sights seen and heard through the eyes and ears of a young couple. The title derives from an old nickname for London, a medieval term meaning 'a land of plenty'. Elgar explained 'I call it *Cockaigne* and it is cheerful and Londony – stout and steak... honest, healthy, humorous, and strong, but not vulgar... '.

Coleridge-Taylor was much admired by Elgar who described him as 'far and away the cleverest fellow going amongst the younger men'. Written during the same year as *Cockaigne*, Samuel Coleridge-Taylor's work celebrates and is named after the renowned historical leader of Haitian independence, Toussaint L'Ouverture. Toussaint was born into slavery, but rose to rule Haiti in 1801. His surname is not connected to the musical form, but Coleridge-Taylor's rarely performed work happens to be a concert overture fusing elements of African musical expression with the European style in which he had been trained. Following this performance, parts of the work will be recorded for the very first time and will be heard in the National Portrait Gallery's digital display on the revolutionary leader.

To complete the programme, hear Tchaikovsky's dramatic overture-fantasy inspired by Shakespeare's *Romeo and Juliet*. Composed just as he turned 29, it is a relatively early work. He dedicated it to Mily Balakirev, a composer, pianist, and conductor known for promoting musical nationalism and leader of a group of prominent 19th-century Russian composers – Balakirev, Cui, Mussorgsky, Rimsky-Korsakov and Borodin – known as The Mighty Five. It was Balakirev's idea for Tchaikovsky to write a concert overture based on Shakespeare's tragedy and he even sent a detailed letter instructing the composer how he should do this, proposing a key signature and even writing out the first few bars. Following an unsuccessful premiere, Tchaikovsky embarked on extensive revisions; ten years later he had produced a masterpiece. The work opens with a long solemn introduction by clarinets and bassoons representing Friar Lawrence followed by two contrasting main themes. The first theme portrays the warring Montagues and Capulets, and the second, initially played by cor anglais and violas, depicts the lovers Romeo and Juliet.

Daniel Hogan

British conductor Daniel Hogan is currently studying for a Master's of Performance in conducting at the RCM as a Leverhulme Arts Scholar. In Summer 2022, Daniel was an active participant in the Järvi Conducting Academy, having been selected from over 200 candidates. He was taught by Paavo, Kristian and Neeme Järvi, and Leonid Grin. In concert, he has conducted the Baltic Sea Philharmonic and the Järvi Academy Youth Orchestra in the Pärnu Concert Hall. Daniel has also taken part in masterclasses led by Martyn Brabbins, Sakari Oramo, Jac van Steen, Rafael Payare, Colin Metters, Ben Gernon and Sir Antonio Pappano. Recent highlights include recording the Schumann Violin Concerto with Laure Chan and Sinfonia Perdita, and assisting Matthew Taylor with the recording of his Sixth Symphony with the BBC National Orchestra of Wales.

Toby Purser

Head of Conducting at the RCM, Toby Purser is recognised as a world leader in the conducting community and launched Conductors in Isolation at the beginning of the COVID pandemic – an online forum which now has over 1800 members worldwide. Recent operatic collaborations were nominated for an Olivier Award (Best New Opera Production – Britten's *The Turn of the Screw* with ENO/Regent's Park Open Air Theatre) and an International Opera Award (Best Rediscovered Work – Stanford's *The Travelling Companion* with New Sussex Opera). He has conducted for English National Opera, Opéra National de Paris, Britten Sinfonia, Philharmonia, Royal Philharmonic Orchestra, Royal Liverpool Philharmonic and London Concert Orchestra, amongst others. In 2019 he was invited to be Musical Director of the Vienna Opera Festival and Academy, conducting performances every year at the Vienna Musikverein. He is Music Director of New Sussex Opera, and with Opera della Luna has conducted productions including Donizetti's *The Daughter of the Regiment*, Offenbach's *Orpheus in the Underworld*, and J Strauss's *The Queen's Lace Handkerchief*. He recently conducted Puccini's *La bohème* and Beethoven's *Fidelio* for Lyric Opera, Ireland, and the world premiere of Cui's *A Feast in the Time of Plague* for Grange Park Opera. Toby is Artistic Director of the Peace and Prosperity Trust which supports charitable projects for young artists in the Middle East.

Alvin Arumugam

Alvin Arumugam is the Music Director of the Musicians' Initiative in Singapore. His international engagements have resulted in notable appointments including Music Director of the South Asian Symphony Orchestra. Alvin is a graduate of the Yong Siew Toh Conservatory of Music and is currently pursuing a Master's of Performance in conducting at the RCM. At the RCM, Alvin regularly conducts the College orchestra and has assisted visiting conductors such as Martyn Brabbins, Antonio Pappano, Jac van Steen and Rafael Payare. In 2016, he was one of two conductors selected to represent Singapore in the World Music Contest Conducting Masterclass and Competition. In 2023, Alvin was assistant conductor to Martyn Brabbins and the BBC Symphony Orchestra for its world premiere of Iain Bell's *Beowulf*. Alvin was the assistant to Toby Purser, RCM Head of Conducting for the 2022 production of *Così fan tutte* at the Vienna Opera Academy. He has collaborated with outstanding artists such as Kanon Matsuda (Deutsche Grammophon) and Neil Varon (Eastman School of Music).

Royal College of Music

Founded in 1882, the RCM moved to its present site on Prince Consort Road in 1894. Illustrious alumni include Benjamin Britten, Ralph Vaughan Williams, Samuel Coleridge-Taylor, Gustav Holst, Dame Joan Sutherland, Sir Thomas Allen, Sir Colin Davis, John Wilson, Alina Ibragimova, Gerald Finley and Dame Sarah Connolly. In addition to its 1000 full time students, the College engages dynamically with a wider and more diverse community of children and adults through a dedicated range of creative activities delivered by RCM Sparks' education and participation projects, RCM Junior Department programme and the Creative Careers Centre. The growing schedule of live-streamed concerts and masterclasses can be viewed on www.rcm.ac.uk and www.youtube.com/rcmlondon.

The RCM would like to thank the following orchestral coaches:

Timothy Lines (woodwind)
Alex Edmundson (brass)
David Hockings (percussion)

Violin I

Matilda Sacco
 Joseph MacDonald
 Catherine Alsey
 Aries Chow
 Amy-Jo Gilbert
 Ilia Plis
 Julie Piggott
 Leyth Elmani
 Harry Nim
 Sara Belic

Violin II

Alexandra Peel
 Masa Stopar
 Joel Munday
 Homan Woo
 Sharon Zhou
 Wai Ying Law
 Eldad Pavilcu
 Abbie Chan
 Huiduo Xu
 Piotr Burda-Zwolinski
 Teodoras Kasteckas

Viola

Scott Storey
 Declan Wicks
 Joseph Berry
 Jiaxin Yang
 Rocio Ortega Lopez
 Shay Dyer
 Katharine Wing

Cello

Layla Ballard
 Carys Underwood
 Astrid Munro
 Angelina Okano
 Eddie Mead
 Ni Zhang
 Junyao Hou
 Yiling Huang
 Fei Pu
 Alexander Boyd-Bench

Double Bass

Danny Cleave
 Ben Fosker
 James Francis
 Sam Lee
 Lucia Polo Moreno

Flute

Maria Filippova
 Laura Pahkel (pic)
 Rebecca Park (pic)

Oboe

Federico Allegro
 Katherine Farnden
 Alexander Franklin (cor)

Clarinet

Michelle Hromin
 Hannah Shimwell

Bassoon

Siping Guo
 Iona Griffiths
 Phoebe Masters (contra)

Horn

Tabitha Bolter
 Henry Lok
 Jack Bradley-Buxton
 Elias Giulivi
 Derry Sowinski

Trumpet

Libby Foxley
Ellena Teal (cornet)
 Stone Tung
 Archie Musselwhite (cornet)

Trombone

Adam Thomas
 Ben Holford
 David Anton (bass)

Tuba

Josh Allen

Timpani

Murray Sedgwick

Percussion

Gregor Thomson
 Milligan Coles Power
 Lewis Isaacs
 Charlie Payne

Harp

Ian Lim

Organ

Ben Collyer

Personnel correct at the
 time of going to print.

Italics denote section
 principals.

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RCM SYMPHONY ORCHESTRA: PETRUSHKA

Friday 12 May 2023, 6pm | Amaryllis Fleming Concert Hall

Supported by Her Serene Highness Heidi Princess von Hohenzollern HonRCM

Martyn Brabbins conductor

Alexander Doronin piano

RCM Symphony Orchestra

Prokofiev Piano Concerto no 2 in G minor op 16

Stravinsky Petrushka (1911 version)

Musical Director of English National Opera and Prince Consort Professor of Conducting at the RCM, Martyn Brabbins, directs a vibrant programme that features RCM Concerto Competition winner Alexander Doronin as soloist.

Petrushka is a demonstration of Stravinsky's masterful orchestration, exploring colourful sounds and characters as the orchestra depicts puppets from the ballet.

Preceded by Prokofiev's Second Piano Concerto, a demanding work for the soloist that even the composer himself found to be challenging, there is a dramatic range of moods and stories condensed into this epic, hour-long concert.

This performance will be streamed live. To watch, please subscribe to the RCM's YouTube channel and switch on Notifications, or watch at www.rcm.ac.uk/live.

Tickets: £20, £15; £10 under 35

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COMPOSITION FOR SCREEN SHOWCASE

Thursday 27 April 2023, 7.30pm | Britten Theatre

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Micaela Carballo and **Alex Mackinder** conductors

This evening's concert is introduced by RCM Area Leader in Composition for Screen Dimitri Scarlato and Emmy and British Television Society Award-winning composer Nainita Desai.

Oscar James	Time Trap
Xiao Jiang	Volcano
Ricardo Fernandes	Agent 327
Eyal Arad	Easy Street
Naomi Wu	The Impressions of Dai
Jeremy Velez	Poulette's Chair
Yi Hu	When this Wind Blows...
Mike Meurs	Extinguished
Julia Skiba	Blast
Richard Johnsen	Streeting Beauty

INTERVAL



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Toby Longhurst	No Blue without Yellow
Micaela Carballo	La Inmensidad
Mina Salib	Agent J
Jianan Zhang	Dream
Leah Clarke	Out on the Lake
Louis Marlowe	Micro Man
Guillaume Demore	Where we belong
Isin Eray	The Divided Island
Haukur Karlsson	Siblings
Luigi Donzella	The Endless

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Violin I

Elliott Bougant
Betania Johnny
Isabella Azima

Violin II

Sally Aiko Dando
Jordan Brooks
Rubie Besin

Viola

Xinyue Kang
Rebecca Marr

Cello

Nok Him Chan
James Dew

Double Bass

Yija Cui

Flute

Ida Li

Oboe

Cherry Kwan

Clarinet

Alice Dilley

Bassoon

Aidan Campbell

Saxophone

Nicole Micheli

Horn

Leo Glenister

Trumpet

Ucheena Cohen-Shah

Trombone

Pau Hernandez
Santamaria

Percussion

Hoi Yin Ng

Harp

Dian Yi

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GUEST ARTISTS: THE COLBURN SCHOOL

Friday 5 May 2023, 7.30pm | Amaryllis Fleming Concert Hall

Jean-Yves Thibaudet piano
Javier Morales-Martinez clarinet
Aubree Oliverson violin
Duncan McDougall violin
Tatjana Masurenko viola
Clive Greensmith cello

Debussy Cello Sonata L 135
Ravel String Quartet in F major
Messiaen Quartet for the End of Time

The Royal College of Music welcomes faculty and students from the renowned Colburn School in Los Angeles, as they present a concert of works as part of their European tour.

Hear Debussy's impassioned Cello Sonata, a dedication to his wife, Emma, and Ravel's String Quartet, which evokes similarities with Debussy's own, published ten years earlier. The programme concludes with Messiaen's *Quartet for the End of Time*, a work written by the French composer whilst held in German captivity, and first performed by his fellow prisoners.

Tickets: £5
Box Office 020 7591 4314 | www.rcm.ac.uk/events

RCM CHAMBER MUSIC

Thursday 27 April, 6pm

Performance Hall

Ilayda Oguz
(b 2000)

Bozlak for solo piano

6'

Ilayda Oguz piano

John Adams
(b 1947)

Hallelujah Junction

17'

Pedro Robert Tocornal piano
Francesco Bravi piano

Beethoven
(1770–1827)

Sonata for Piano and Cello no 4 in C major

18'

i Andante - Allegro vivace

ii Adagio - Allegro vivace

Xiaodi Zhao cello
Dian Wu piano

Upcoming Events

RCM CHAMBER MUSIC

Tuesday 2 May, 1.05pm

Performance Studio

Repertoire to include:

Ysaÿe Sonata for Solo Violin op 27 no 2

Lowell Liebermann Nocturne no 4 op 38

Mel Bonis Sonata for Flute and Piano

Rivier Grave et Presto pour Quatuor de Saxophones

Tickets: Pay What You Can

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RCM AT ST. MARY ABBOTS

Friday 28 April, 1.05pm

Welcome to this performance at Saint Mary Abbots Church. Please turn off your mobile phone to avoid any disturbance to the performers. Photographs may only be taken during applause following a performance, unless otherwise notified. Private filming, sound recording and commercial photography are not permitted without prior written permission.

JS Bach
(1685–1750)

Cello suite no 1 in G major BWV 1007 17'
i Prelude
ii Allemande
iii Courante
iv Sarabande
v Minuet 1
vi Minuet 2
vii Gigue

Sofía Gomez Alberto violin

Lowell Liebermann
(b 1961)

Gargoyles for Piano, op 28 10'
iv Presto feroce

Fangwei Zhao piano

Chopin
(1810–1849)

Nocturnes op 48 14'
No 1 in C minor
No 2 in F sharp minor

Jack Luk piano

Upcoming Events

RCM AT ST. MARY ABBOTS

Friday 5 May, 1.05 pm

St. Mary Abbots Church

Repertoire to include:

C Schumann Piano Trio in G minor op 17

Graham Fitkin Gate

Horovitz Sonatina for Clarinet and Piano

Ross Edwards Sea Star Fantasy

Chopin Ballade no 4 in F minor, op 52

Tickets: Pay What You Can

Box Office 020 7591 4314 | www.rcm.ac.uk/events

ROYAL COLLEGE OF MUSIC

Founded in 1882, the RCM moved to its present site on Prince Consort Road in 1894. Illustrious alumni include Benjamin Britten, Ralph Vaughan Williams, Samuel Coleridge-Taylor, Gustav Holst, Dame Joan Sutherland, Sir Thomas Allen, Sir Colin Davis, John Wilson, Alina Ibragimova, Gerald Finley and Dame Sarah Connolly. In addition to its 1000 full time students, the College engages dynamically with a wider and more diverse community of children and adults through a dedicated range of creative activities delivered by RCM Sparks' education and participation projects, RCM Junior Department programme and the Creative Careers Centre. The growing schedule of live-streamed concerts and masterclasses can be viewed on www.rcm.ac.uk and www.youtube.com/rcmlondon.

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ROYAL

COLLEGE

OF MUSIC

London

Junior Department
Baroque Ensembles Concert

Saturday 29 April 2023, 5.30pm
Performance Hall

Welcome to the Royal College of Music. For the benefit of musicians and audience members, please turn off your mobile phone. Photography, private filming and sound recording are not permitted without prior written permission from the College and the agreement of all performers. *For further details, please see RCM Public Recording Policy at www.rcm.ac.uk.* Latecomers will not be allowed into the auditorium until a suitable break in the programme. In the interests of safety, sitting or standing on the steps, gangways or floors is strictly prohibited. Thank you for your co-operation.

Elisabeth Jacquet de la Guerre

Trio Sonata in G minor

5'

i Grave

ii Presto

iii Adagio

iv Presto

v Becarre allegro

Isabella Mackie *recorder and oboe*

Dimity Shorrocks *recorder and flute*

Ola Kiezun *cello*

Joe Hyam *chamber organ*

Georg Phillip Telemann Sonata in F Major

3.5'

i Vivace

ii Largo

iii Allegro

The Barocolis Trio

Clare Jennings *recorder*

Kitty Ajaz *cello*

Sapphire Ng *harpsichord*

Dario Castello

Sonata Decima from Libro Secondo

5.5'

Cyrus Tahbaz *flute*

Tom Warner *oboe*

Tyrone Musngi *cello*

Myriam Lowe *harpsichord*

Prelude based on a popular song

1'

George Frederick Handel

Allegro from Sonata in A minor op1 no4

3'

Saskia Carter *recorder*

Matthew Hill *cello*

Christian Hiemstra *harpsichord*

Jan Dismas Zelenka

Sonata no4 in G minor ZWV 181,4

7.5'

i Adagio

ii Allegro

Jude Carter & Mia Vojic *recorder*

Aglaia Carvalho-Dubrost *cello*

Myriam Lowe *harpsichord*

William Williams

Trio Sonata in F major 'In Imitation of Birds'

4'

i Adagio

ii Allegro

Helena Landis *violin*

Imogen Atkinson *oboe*

Euna Oh *cello*

Jane Chapman *harpsichord*

François Couperin

Les Nations, Premier Ordre 'La Française'

5.5'

i Premier Ordre

ii Gravement

iii Gayement

iv Gravement

v Gayement

vi Gravement

vii Gayement

viii Air, Gracieusement

ix Gayement

Nona Lawrence & Chiara Ponticos *violin*

Maddy Napier *cello*

Markus Sadler *harpsichord*

JS Bach

Brandenburg Concerto no1 in F BWV 1046

7'

i Adagio

ii Allegro

Dimity Shorrock

Jude Carter

Polly Casey

Mia Vojic

Rebecca Austen-Brown

Isabella Mackie *recorder*

With special thanks to all our wonderful Baroque Ensemble tutors
for their invaluable assistance in preparing their students for today's concert:

Rebecca Austen-Brown, Jane Chapman, Juliette Giovacchini

Royal College of Music Junior Department, Prince Consort Road, London SW7 2BS
+44 (0) 20 7591 4334 | jd@rcm.ac.uk | www.rcm.ac.uk/junior

Miranda Francis *Head of Junior Programmes*

Ben Storey *Assistant Head of Junior Programmes*

Gill Redfern *Administrator* Molly Bevan *Administrative Coordinator*

John Mitchell *Performance Manager*



ROYAL

COLLEGE

OF MUSIC

London

Junior Department Performers Platform

Gamal Khamis *specialist tutor*
Petr Limonov *piano*

Saturday 29 April 2023, 3pm
Recital Hall

Welcome to the Royal College of Music Junior Department and our weekly Performers Platform, where students are given the opportunity to play alongside one of the country's finest accompanists and receive expert performance feedback. For the benefit of musicians and audience members, please turn off your mobile phone. Latecomers will not be allowed into the auditorium until a suitable break in the programme. In the interests of safety, sitting or standing on the steps, gangways or floors is strictly prohibited. For safeguarding and copyright reasons, it is not permitted to make audio or video recordings during Performers Platform. Thank you for your co-operation.

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|------|---|-----|
| 3.00 | Victoria De Melo <i>piano</i> (pupil of Jianing Kong)
Chopin Andante Spianato et Grande Polonaise Brillante op22 | 13' |
| 3.15 | Dimity Shorrock <i>recorder</i> (pupil of Rebecca Austen-Brown)
Cyril Scott Aubade for treble recorder & piano | 9' |
| 3.30 | Isabella Mackie <i>recorder</i> (pupil of Rebecca Austen-Brown)
Giacomo Ferronati Sonata no5 in G Minor
<i>i Adagio ii Allegro iii Adagio iv Allegro</i> | 10' |
| 3.45 | Duo (Konstantin Lapshin <i>tutor</i>)
Eliza De Silva <i>violin</i> Jenna Liang <i>piano</i>
Grieg Violin Sonata op8 in F major <i>i Allegro con brio</i> | 8' |
| 4.00 | Emilia Gahan <i>oboe</i> (pupil of Emily Pailthorpe)
Giles Silvestrini Ballet Espagnol | 5' |

- | | | |
|------|--|------|
| 4.08 | Katherine Jin Da Silva <i>voice</i> (pupil of Frith Trezevant) | |
| | Armstrong-Gibbs Five Eyes | 1.5' |
| | Sherman The Roses of Success | 2.5' |
| | | |
| 4.15 | Hugo Borrion <i>cello</i> (pupil of Michal Kaznowski) | |
| | Boccherini Cello Concerto no3 in G Major <i>i Allegro</i> | 6.5' |
| | | |
| 4.30 | Michael Tao <i>piano</i> (pupil of Konstantin Lapshin) | |
| | Bach Prelude and Fugue in C-sharp major from WTC (book 1) | 3' |
| | Chopin Waltz in A-flat major op42 no5 | 3.5' |
| | Scriabin Etude in c-sharp minor op42 no4 | 3.5' |
| | | |
| 4.45 | Lucy Javurek <i>piano</i> (pupil of Neil Roxburgh) | |
| | Debussy Ondine | 3.5' |
| | Debussy L'ilse joyeuse | 5.5' |
| | | |
| 4.45 | Alexander Crawford <i>piano</i> (pupil of Neil Roxburgh) | |
| | Debussy Les sons et les parfums tournent dans l'air du soir | 4' |
| | | |
| 5.00 | Polly Casey <i>voice</i> (pupil of Rebecca Austen-Brown) | |
| | Anton Herberle Sonata <i>i Allegro</i> | 4.5' |
| | Anon Old Simon the King | 5' |



Royal College of Music Junior Department,
Prince Consort Road, London SW7 2BS
+44 (0) 20 7591 4334 | jd@rcm.ac.uk | www.rcm.ac.uk/junior

Miranda Francis *Head of Junior Programmes*
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John Mitchell *Performance Manager*

RCM CHAMBER MUSIC

Tuesday 2 May, 1.05pm

Performance Studio

Ysaÿe (1858–1931)	Sonata for Solo Violin op 27 no 2	13'
	<i>i Obsession; prelude</i>	
	<i>ii Malinconia</i>	
	<i>iii Danse des Ombres; sarabande</i>	
	<i>iv Les furies</i>	

Mira Marton violin

Lowell Liebermann (b 1961)	Nocturne no 4 op 38	5'
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Fangwei Zhao piano

Mel Bonis (1858–1937)	Sonata for Flute and Piano	17'
	<i>i Andantino con moto</i>	
	<i>ii Scherzo - vivace</i>	
	<i>iii Adagio</i>	
	<i>iv Finale - moderato</i>	

Enya Bowe flute
Hamish Brown piano

Rivier (1896–1987)	Grave et Presto pour Quatuor de Saxophones	8'
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Lucerna Quartet
Sophia Elger soprano saxophone
Rosemary Ball alto saxophone
Nicole Micheli tenor saxophone
Emilija Auskalnyte baritone saxophone

Upcoming Events

RCM CHAMBER MUSIC

Thursday 4 May, 6pm

Inner Parry Room

Repertoire to include:

Stephen Lias Imaginary Folksongs

Chopin Scherzo no 4 op 54

R Schumann Märchenbilder op 113

Bax Quintet for Harp and Strings

Tickets: Pay What You Can

Box Office 020 7591 4314 | www.rcm.ac.uk/events

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Programme details correct at time of going to print.



R O Y A L

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OF MUSIC

London

RCM OPEN DAY: LUNCHTIME CONCERT

Wednesday 3 May, 1pm

Amaryllis Fleming Concert Hall

RCM OPEN DAY: LUNCHTIME CONCERT

Wednesday 3 May, 1pm, Amaryllis Fleming Concert Hall

Koshinski Dance of the Drums 5'
(b 1980)

Julie Scheuren percussion
Gregor Thomson percussion

Seiber Serenade for Wind Sextet 5'
(1905–1960) *iii Allegro vivace*

Meline Le Calvez clarinet
Emily Crook clarinet
Zachary Hayward horn
Amelia Lawson horn
Siping Guo bassoon
Jamie King bassoon

Dvořák Slavonic Dance op 46 no 8 3'
(1841–1904)

Poppy Webb-Taylor oboe
Jessica Vinson oboe
Meline Le Calvez clarinet
Emily Crook clarinet
Zachary Hayward horn
Amelia Lawson horn
Siping Guo bassoon
Jamie King bassoon

Price Night 2'
(1887–1953)

Tia Radix-Callixte soprano
Frasier Hickland piano

Moore Love Let the Wind Cry 3'
(1904–1989)

Matina Tsaroucha soprano
Daniel Adipradhana piano

Horovitz Malicious Madrigal 2'
(1926–2022)

Charlotte Kennedy soprano
Charlotte Clapperton mezzo-soprano
Archie Bonham piano

Bartók 3 Etudes op 18 6'
(1881–1945) *ii Andante sostenuto – Piu mosso*
iii Rubato – Molto sostenuto – Tempo giusto – Rubato

Mikhail Kaploukhii piano

Billy Joel Lullaby (Goodnight, My Angel) 5'
(arr Connor Gingell)
(b 1949)

Becky Strentz solo flugelhorn
James Parkinson trombone
Ben Holford trombone
Rhodri Thomas trombone
Joe Smales trombone
Connor Gingell euphonium
Milly Deering euphonium
Josh Allen tuba
Gavin Johnson tuba

Messiaen Quartet for the End of Time 8'
(1908–1992) *viii Praise to the immortality of Jesus*

Esther Park violin
Thomas Luke piano

UPCOMING EVENTS

DEBUSSY AND JOHN ADAMS: SYMPHONIC REIMAGININGS

Friday 23 June 2023, 7.30pm

Queen Elizabeth Hall, Southbank Centre, London SE1 8XX

Ryan Bancroft conductor
RCM Symphony Orchestra

Hannah Kendall The Spark Catchers

Debussy *La mer*

John Adams *Harmonielehre*

Conductor Ryan Bancroft leads the RCM Symphony Orchestra through enchanting works from Debussy, John Adams and Hannah Kendall.

First, hear *The Spark Catchers* by RCM alumnus Hannah Kendall which was inspired by a poem written by Lemn Sissay for the 2012 London Olympics.

Following this moving work, hear Debussy's *La mer* – an evocation of the power of the ocean – followed by Adams' *Harmonielehre*, which took inspiration from a dream about a sailing oil tanker that turned into a rocket.

Tickets: Standard entry £5–£20, Concessions 25%

Tickets are sold through the Southbank Centre website, www.southbankcentre.co.uk. Please note that ticket prices above exclude the £3.50 booking fee – visit the website for more details.



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ROYAL

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OF MUSIC

London

RCM CHAMBER MUSIC

Thursday 4 May, 6pm

Inner Parry Room

Stephen Lias

(b 1966)

Imaginary Folksongs

12'

i High in the Andes

iv Titania's Bower

v Bonnie-Bye

Sophia Elger saxophone

Iain Clarke piano

Chopin

(1810–1849)

Scherzo no 4 op 54

12'

Elizaveta Velikhova piano

R Schumann

(1810–1856)

Märchenbilder op 113

15'

i Nicht schnell

ii Lebhaft

iii Rasch

iv Langsam, mit melancholischem Ausdruck

Elena Accogli viola

Alessio Enea Piano

Bax

(1883–1953)

Quintet for Harp and Strings

14'

Ian Lim harp

Jane Park violin

Aries Chow violin

Howie Chiu viola

Peixuan Xie cello

Upcoming Events

GUEST ARTISTS: THE COLBURN SCHOOL

Friday 5 May, 7.30pm

Amaryllis Fleming Concert Hall

Repertoire to include:

Debussy Cello Sonata in D minor L135

Ravel String Quartet in F major

Messiaen Quartet for the End of Time

Tickets: £5

Box Office 020 7591 4314 | www.rcm.ac.uk/events

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— ROYAL —

COLLEGE

OF MUSIC

London

GUEST ARTISTS: THE COLBURN SCHOOL

Friday 5 May, 7.30pm

Amaryllis Fleming Concert Hall

GUEST ARTISTS: THE COLBURN SCHOOL

Friday 5 May, 7.30pm, Amaryllis Fleming Concert Hall

Debussy	Cello Sonata in D minor L135	13'
(1862–1918)	<i>i Prologue</i>	
	<i>ii Sérénade</i>	
	<i>iii Finale</i>	

Clive Greensmith cello **Jean-Yves Thibaudet** piano

Ravel	String Quartet in F major	29'
(1875–1937)	<i>i Allegro moderato</i>	
	<i>ii Assez vif, très rythmé</i>	
	<i>iii Très lent</i>	
	<i>iv Vif et agité</i>	

Aubree Oliverson violin I **Duncan McDougall** violin II
Tatjana Masurenko viola **Clive Greensmith** cello

Interval

Messiaen	Quartet for the End of Time	46'
(1908–1992)	<i>i Crystal liturgy</i>	
	<i>ii Vocalise, for the Angel who announces the end of time</i>	
	<i>iii Abyss of the birds</i>	
	<i>iv Interlude</i>	
	<i>v Praise to the eternity of Jesus</i>	
	<i>vi Dance of fury, for the seven trumpets</i>	
	<i>vii Tangle of rainbows, for the Angel who announces the end of time</i>	
	<i>viii Praise to the immortality of Jesus.</i>	

Aubree Oliverson violin **Javier Morales-Martinez** clarinet
Clive Greensmith cello **Jean-Yves Thibaudet** piano

Jean-Yves Thibaudet

For more than three decades, Jean-Yves Thibaudet has performed world-wide, recorded more than 50 albums, and built a reputation as one of today's finest pianists. From the start of his career, he delighted in music beyond the standard repertoire, from jazz to opera, which he transcribed himself to play on the piano. His profound professional friendships crisscross the globe and have led to spontaneous and fruitful collaborations in film, fashion, and visual art.

Thibaudet has a lifelong passion for education and fostering young musical talent. He is the first-ever Artist-in-Residence at the Colburn School in Los Angeles, where he makes his home. In 2017, the school announced the Jean-Yves Thibaudet Scholarships, funded by members of Colburn's donor community, to provide aid for Music Academy students, whom Thibaudet selects for the merit-based awards, regardless of their instrument choice.

Thibaudet's recording catalogue has received two Grammy nominations, the Preis der Deutschen Schallplattenkritik, the Diapason d'Or, the Choc du Monde de la Musique, the Edison Prize, and Gramophone awards. His most recent solo album, 2021's *Carte Blanche*, features a collection of deeply personal solo piano pieces never before recorded by the pianist. He is the soloist on Wes Anderson's 2021 film *The French Dispatch*; his playing can also be heard in *Pride and Prejudice*, *Extremely Loud & Incredibly Close*, *Wakefield*, and the Oscar-winning and critically acclaimed film *Atonement*. His concert wardrobe was designed by Dame Vivienne Westwood.

In 2010 the Hollywood Bowl honored Thibaudet for his musical achievements by inducting him into its Hall of Fame. Previously a Chevalier of the Ordre des Arts et des Lettres, Thibaudet was awarded the title Officier by the French Ministry of Culture in 2012. In 2020, he was named Special Representative for the promotion of French Creative and Cultural Industries in Romania. He is Co-Artistic Advisor, with Gautier Capuçon, of the Festival Musique & Vin au Clos Vougeot.

Mr Thibaudet is represented worldwide by HarrisonParrott
Mr Thibaudet records exclusively for Decca Classics

Clive Greensmith

From 1999 until its final season in 2013, Clive Greensmith was a member of the world-renowned Tokyo String Quartet, giving over 100 performances each year in prestigious international venues, including New York's Carnegie Hall, Sydney Opera House, London's Southbank, Paris Chatelet, Berlin Philharmonie, Vienna Musikverein, and Suntory Hall in Tokyo. He has collaborated with international artists such as Andras Schiff, Pinchas Zukerman, Leon Fleisher, Lynn Harrell, Dmitry Sitkovetsky, Alicia de Larrocha, and Emanuel Ax.

Clive has given guest performances at prominent festivals worldwide, including the Aspen Music Festival, Marlboro Music Festival, Music@Menlo, La Jolla SummerFest, Santa Fe Chamber Music Festival, Cleveland Chamber Fest, and the Ravinia Festival. He is a regular guest of the Chamber Music Society of Lincoln Center and undertook a national tour with Paul Huang, Wu Han, and Matthew Lipman in 2020. Internationally, he has appeared at the Salzburg Festival, Edinburgh Festival, Pacific Music Festival, and the Hong Kong Arts Festival. As a soloist, he has performed with the London Symphony Orchestra, Royal Philharmonic Orchestra, Seoul Philharmonic, and the RAI Orchestra of Rome.

Deeply committed to the mentoring and development of young musicians, Clive has enjoyed a long and distinguished teaching career. In addition to his fifteen-year residency with the Tokyo String Quartet at Yale University, Clive has been a faculty member at the Yehudi Menuhin School, Royal Northern College of Music, the San Francisco Conservatory of Music and the Manhattan School of Music. Clive joined the faculty at the Colburn School in 2013, where he is currently a professor of cello and coaches chamber music for the Conservatory of Music and the Music Academy. His students have gone on to secure major positions in orchestras worldwide and have won several prestigious awards.

In 2019, he became director of string chamber music at the Accademia Chigiana International Festival and Summer Academy in Siena and became Artistic Director of the Nevada Chamber Music Festival. Clive proudly uses Pirastro strings.

Aubree Oliverson

Praised for her evocative lyricism and joyful, genuine approach, young American violinist Aubree Oliverson is proving to be one of most compelling artists of her generation, distinguishing herself with performances which have been described as 'brimming with confidence and joy' (*Miami New Times*) and 'masterful' (*San Diego Story*).

In demand as a concerto soloist, recent and forthcoming highlights include performances with the San Diego Symphony (under Edo de Waart), Utah Symphony (Conner Gray Covington), Puerto Rico Symphony (Maximiano Valdés), Pacific Symphony, Columbus and Des Moines Symphonies (Carl St Clair), New Haven Symphony, Roma Tre Orchestra, Brno Philharmonic (František Macek), and the Pasadena Symphony (Nic McGegan). In 2021, she joined the Louisiana Philharmonic for a two-week residency during which she performed Beethoven's Violin Concerto (under Carlos Miguel Prieto).

Elsewhere, she has worked with the Aspen Philharmonic, Redlands Bowl Orchestra, Boca del Río Philharmonic, National Symphony Orchestra of Costa Rica, Cappella Istropolitana in Vienna, Kontrapunktus Baroque Ensemble, and the Orchestra of Americas (Carlos Miguel Prieto and Paolo Bortolameolli).

Aubree made her Carnegie Hall debut at age 12 and has since played to sold-out audiences at the Grand Teton Music Festival, SOKA Performing Arts Centre, and the SCERA Centre for the Performing Arts. Upcoming engagements include recitals in Rome, Los Angeles, and in Ridgecrest, California as part of Midori's Partners in Performance Recital Series. She has featured on NPR's *From The Top* numerous times.

Aubree graduated from the Colburn Music Academy in 2016 and was a student of Debbie Moench, Eugene Watanabe, Danielle Belen, and Boris Kuschnir at the Musik und Kunst Privatuniversität der Stadt Wien. She currently studies with Robert Lipsett, the Jascha Heifetz Distinguished Violin Chair, at the Colburn Conservatory. She plays on a 1743 Sanctus Seraphin violin generously loaned by Dr James Stewart.

Duncan McDougall

Duncan McDougall is a 20-year-old violinist from Uxbridge, Ontario, Canada, currently pursuing his undergraduate degree in violin performance with Martin Beaver at the Colburn Conservatory. Previously, he attended The Phil and Eli Taylor Performance Academy for Young Artists, studying with Kelly Parkins-Lindstrom and Jonathan Crow.

As a soloist, Duncan has performed with the National Arts Centre Orchestra, the Toronto Symphony Orchestra, and the Calgary Philharmonic Orchestra, among others. He has held leadership roles in the Aspen Festival Orchestra, The Colburn Orchestra, Toronto Symphony Youth Orchestra, the Morningside Music Bridge String Orchestra, and the Taylor Academy's Chamber Orchestra.

Duncan was chosen by CBC Music as one of Canada's top 30 classical musicians under the age of 30. He has completed his ARCT in violin performance and violin pedagogy from the Royal Conservatory of Music, for which he was awarded the

National Gold Medal. Duncan was a Grand Prize winner and the recipient of the Canimex Group Scholarship at the 2019 Canadian Music Competition.

A passionate chamber musician, Duncan is a founding member of Trio Azura, with whom he will be attending the Chigiana Festival in Sienna, Italy in July. He has collaborated with acclaimed artists including Tessa Lark, Demarre McGill, Andrew Bain, Clive Greensmith, Tatjana Masurenko, Teng Li, and Yehonatan Berrick.

Duncan has attended the Aspen Music Festival, Toronto Summer Music Festival, Saline Royale Academy, Morningside Music Bridge, the Orford Music Academy, and the Domaine Forget International Music Academy, and performed in masterclasses for Miriam Fried, Andres Cardenes, Ilya Kaler, Almita Vamos, and James Ehnes. He plays on a 1900 Scarpella violin generously loaned by the Colburn Collection.

Tatjana Masurenko

Tatjana Masurenko is one of the leading viola players of our time. Her distinctive style is described as '[a] sensitive and cultivated form of musical playing,' by *Strad Magazine*. A highly regarded soloist, recitalist and in-demand chamber musician, Masurenko is dedicated to bringing the viola to the forefront of musical development.

Tatjana regularly performs on leading international stages, appearing with orchestras including the Gewandhaus orchester Leipzig, Radio Symphonie Orchester Berlin, and NDR Radiophilharmonie, and has worked with conductors such as Herbert Blomstedt, Michail Juowski, Yuri Temirkanov, Marek Janowski and Eiji Oue. Masurenko's wide-ranging concert repertoire includes concertos by Walton, Bartók and Hindemith along with modern works by Schnittke, Gubaidulina and Kancheli, and rarely performed concerti by Hartmann and Bartel. A dedicated chamber musician, she has played alongside Gideon Kramer, Andras Schiff, Steven Osborn, Midori, Daniel Hope, Christian Tetzlaff, Emmanuel Pahud and Isabelle Faust.

One of Masurenko's major initiatives has been the further development of the viola as a solo instrument. She has given numerous world premieres, many of which she commissioned, and has worked with composers such as Wolfgang Rihm, Gladys Krenek, Moritz von Gagern, Dimitri Terzakis, Hans-Christian Bartel, Luca Lombardi and Nejat Başeğmezler. Tatjana regularly programmes the music of Ernst Krenek, having recorded all his works for solo viola. In 2003, she began the regular series 'Viola Plus' which highlights the instrument's rich history and future status. She is a founding member of The Leipzig Viola Ensemble. As a historical performance practitioner, she interprets both baroque and classical repertoire and modern music on the baroque instrument to create highly original sonic soundscapes.

Masurenko's discography reflects her high artistic standards. Several of her recordings, including *British Viola Concertos* featuring concerti by Walton, Beamish and Britten, received awards such as the Preis der deutschen Schallplattenkritik and international accolades like the Supersonic Award (Luxemburg) and the Diapason découverte (France). Her CD box set *White Nights – Music from St. Petersburg*, with pianist Roglit Ishay, is one of the preeminent recordings of this repertoire.

Tatjana is dedicated to guiding young musicians. She is the founder of the Viola Camp Iznik, and a regular participant at the Marlboro Festival, Prussia Cove, West Cork Festival, Beethoven Haus Bonn, Bach Fest Leipzig, Schleswig-Holstein, and Mozartwoche Salzburg. For 20 years, she was professor of viola at the Hochschule für Musik und Theater Felix Mendelssohn Bartholdy in Leipzig and is professor of viola at the Haute Ecole de Musique de Lausanne in Sion, Switzerland. Masurenko has held the Richard D Colburn Viola Chair at the Colburn School since 2022.

Masurenko plays a viola by P Testore, (Milan 1756), a specially built instrument by Jürgen Manthey, (Leipzig 2017) and a viola d'amore by Charles Jacquot, (Paris 1849)

Javier Morales-Martinez

Javier Morales-Martinez, from Los Angeles, CA, is currently pursuing a Master's degree at the Colburn Conservatory studying under Yehuda Gilad. Javier has appeared on NPR's Tiny Desk Concert series and NPR's nationally broadcast programme, *From the Top*, where he was awarded the Jack Kent Cooke Scholarship.

Javier has won prizes at the National YoungArts Foundation, Backun International Clarinet Competition, Mondavi Center Young Artists National Competition, Silverstein Global Clarinet Contest, and the International Clarinet Association Solo Competition.

As an orchestral musician, Javier has performed with the London Symphony Orchestra, San Diego Symphony, Baltimore Symphony Music, Orchestra of the Americas, and Carnegie Hall's National Youth Orchestra of the United States of America.

UPCOMING EVENTS

CHAMBER SPOTLIGHT: THE GREAT WAR

Tuesday 16 May, 6pm

Performance Hall

Repertoire to include:

Butterworth Six Songs from a Shropshire Lad

Debussy Sonata no 2 for Flute, Viola and Harp

Pejačević Piano Quintet in B minor op 40

Tickets: £5

Box Office 020 7591 4314 | www.rcm.ac.uk/events



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Programme details correct at time of going to print.

MUSIC IN THE MUSEUM - HARP FACULTY

Friday 5 May, 12.30pm

Museum Gallery

Saint-Saëns Fantaisie for Violin and Harp op 24 12'
(1835–1921)

Natasha Sutanto violin
Ian Lim harp

Spohr Sonata for Violin and Harp in C minor WoO 23 7'
(1784–1859) ii *Andante - Allegro*

Abbie Chan violin
Ansley Kan harp

Damase Sonatine pour deux harpes 12'
(1928–2013) i *Allegro*
ii *Andante*
iii *Presto*

Liza Rakovska harp
Dian Yi harp

Caplet Conte fantastique d'après une des Histoires 18'
(1878–1925) extraordinaires d'Edgar Allan Poe "Le Masque de la Mort rouge"

Jane Park violin
Aries Chow violin
Howie Chiu viola
Peixuan Xie cello
Ian Lim harp

Upcoming Events

GUEST ARTISTS: THE COLBURN SCHOOL

Friday 5 May, 7.30pm

Amaryllis Fleming Concert Hall

Repertoire to include:

Debussy Cello Sonata in D minor L135

Ravel String Quartet in F major

Messiaen Quartet for the End of Time

Tickets: £5

Box Office 020 7591 4314 | www.rcm.ac.uk/events

RCM SCHOLARSHIPS

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**R O Y A L
C O L L E G E
O F M U S I C**

London

RCM AT ST. MARY ABBOTS

Friday 5 May, 1.05pm

Welcome to this performance at Saint Mary Abbots Church. Please turn off your mobile phone to avoid any disturbance to the performers. Photographs may only be taken during applause following a performance, unless otherwise notified. Private filming, sound recording and commercial photography are not permitted without prior written permission.

C Schumann (1819–1896)	Piano Trio in G minor op 17 <i>i Allegro moderato</i>	10'
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Maya de Souza violin
Catherine Cotter cello
Thomas Luke piano

Graham Fitkin (b 1963)	Gate	10'
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Sophia Elger saxophone
Iain Clarke piano

Horovitz (1926–2022)	Sonatina for Clarinet and Piano <i>i Allegro calmato</i> <i>ii Lento, quasi andante</i> <i>iii Con brio</i>	13'
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Zhenyu Zhang clarinet
Ziru Ma piano

Takashi Yoshimatsu (b 1953)	Piano folio...to a disappeared pleiad	3'
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Debussy (1862–1918)	Estampes <i>ii La soirée dans Grenade</i>	5'
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Rieko Makita piano

Chopin (1810–1849)	Ballade no 4 in F minor, op 52	10'
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Ilayda Oguz piano

Upcoming Events

RCM AT ST. MARY ABBOTS

Friday 12 May, 1.05pm

St. Mary Abbots Church

Repertoire to include:

C Schumann 3 Romances op 11

Liszt Legend no 2 St Francois de Paule marchant sur le flots

Zekun Ji Viola Fantasie

Finzi Let Us Garlands Bring

Tickets: Pay What You Can

Box Office 020 7591 4314 | www.rcm.ac.uk/events

ROYAL COLLEGE OF MUSIC

Founded in 1882, the RCM moved to its present site on Prince Consort Road in 1894. Illustrious alumni include Benjamin Britten, Ralph Vaughan Williams, Samuel Coleridge-Taylor, Gustav Holst, Dame Joan Sutherland, Sir Thomas Allen, Sir Colin Davis, John Wilson, Alina Ibragimova, Gerald Finley and Dame Sarah Connolly. In addition to its 1000 full time students, the College engages dynamically with a wider and more diverse community of children and adults through a dedicated range of creative activities delivered by RCM Sparks' education and participation projects, RCM Junior Department programme and the Creative Careers Centre. The growing schedule of live-streamed concerts and masterclasses can be viewed on www.rcm.ac.uk and www.youtube.com/rcmlondon.

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**RCM JAZZ ORCHESTRA AT
THE FESTIVAL OF PERCUSSION**

Sunday 7 May 2023, 7.15pm | Britten Theatre

Peter Long director

Jojo Mayer drums

RCM Jazz Orchestra



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Programme details correct at time of going to print.

RCM JAZZ ORCHESTRA AT THE FESTIVAL OF PERCUSSION

Sunday 7 May 2023, 7.15pm | Britten Theatre

Supported by The Victor Ford Swale Jazz Fund

Peter Long director

Jojo Mayer drums

RCM Jazz Orchestra

Buddy Rich (arr Pete Myers)
(1917–1987)

Love for sale

Duke Ellington (arr Oliver Nelson)
(1899–1974)

In a mellow tone

Horace Silver (arr Greg Hopkins)
(1928–2014)

Nutville

Buddy Rich (arr Jay Craig)

Okay with Jay

Sammy Nestico
(1924–2021)

Ya gotta try

Antonio Carlos Jobim (arr John LaBarbera)
(1927–1994)

Wave

Josef Zawinul (arr Phil Wilson)
(1932–2007)

Mercy Mercy Mercy

Bill Potts (arr Rich Sigler)
(1928–2005)

Big Swing Face

Don Menza
(b 1936)

Time check

John Lennon / Paul McCartney (arr Bill Holman)
(1940–1980 / b 1942)

Norwegian Wood

The grand finale of the Royal College of Music's annual Festival of Percussion is a spectacular evening concert with the RCM Jazz Orchestra. In this concert, Peter Long, musical director of acclaimed Ronnie Scott's Big Band, leads the orchestra with special guest Jojo Mayer.

Peter Long

After studying at the RCM Peter Long performed with the National Youth Jazz Orchestra and award winning saxophone quartet Itchy Fingers. Much of Peter's work was then in and around the West End theatres. He later he played baritone saxophone and oboe for the Stereophonics single *Handbags and Gladrag*s which held a chart position in Europe for 18 months. A five-year stint playing in and arranging for Jools Holland's Rhythm and Blues Orchestra followed. Peter has worked with Tom Jones, Norah Jones, Solomon Burke, Dr John, Lulu, Georgie Fame and Lionel Richie, and produced arrangements for John Cale, Texas, Sir Paul McCartney, Candi Staton, Marti Pellow and Chrissy Hynde. Peter directs the Ronnie Scott's Big Band alongside his own projects, which include his award-winning repertory orchestra Echoes Of Ellington. Peter has provided musicians and arrangements for Claire Sweeney, Jane MacDonald, Humphrey Lyttleton, Sir John Dankworth, and a host of others.

Jojo Mayer

Jojo Mayer is one of *Modern Drummer Magazine's* '50 Greatest Drummers of All Time'. A self-taught drummer, Jojo dropped out of music school to go on the road with Monty Alexander, backing up jazz legends including Dizzy Gillespie and Nina Simone. Working in New York City in the early 1990s, Jojo was inspired by the electronic music scene and pioneered reverse-engineering programmed drumbeats. He continued this seminal work in translating electronic music into an improvisational format with his band, NERVE. His new solo project, ME/MACHINE, pushes towards new frontiers, creating real-time interaction with cutting-edge generative music technology and AI. Jojo is also active as a speaker and educator, and his videos on YouTube have had over 100 million views.

RCM Jazz Orchestra

The RCM Jazz Orchestra performs regularly throughout the year at the RCM and external venues such as the Royal Festival Hall, Ronnie Scott's Jazz Club and Vortex Jazz Club. Notable concerts include performances at the RCM Festival of Percussion.

Royal College of Music

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Saxophone

Lydia Cochrane (alto)

Oliver Lee (alto)

Ethan Townsend (tenor)

Alex Dani (tenor)

Annabella Chenevix Trench (bari)

Trumpet

Simon Gardner

Joshua Cusworth

Isaac Holt

Archie Musselwhite

Trombones

Ben Holford

Andrew Wilson

Milly Deering

Jonathan Lovatt (bass)

Drum Kit/Percussion

Lewis Isaacs

Gregor Thomson

Piano

Pablo Barrios

Guitar

Jerome Ness

Bass

Joe Orme

Personnel correct at the time of going to print.

Italics denote section principals.

The RCM would like to thank the following orchestral coaches:

Martin Robertson (saxophone)

Peter Long (saxophone)

Simon Gardner (trumpet)

Trevor Mires (trombone)

Ralph Salmins (rhythm)

GIVE THE GIFT OF MUSIC

If you enjoyed this performance, please consider supporting us! By joining as a Friend, supporting our scholarships and artistic programmes, or remembering the RCM in your Will, you will help us secure the future of music for generations to come. All gifts make a difference, no matter the size. For more information about how you can support our global top-performing arts institution or request a legacy brochure, please get in touch with us at dae@rcm.ac.uk or 020 7591 4799. Thank you.

www.rcm.ac.uk/support

RCM SYMPHONY ORCHESTRA: PETRUSHKA

Friday 12 May 2023, 6pm | Amaryllis Fleming Concert Hall

Supported by Her Serene Highness Heidi Princess von Hohenzollern HonRCM

Martyn Brabbins conductor

Alexander Doronin piano

RCM Symphony Orchestra

Prokofiev Piano Concerto no 2 in G minor op 16

Stravinsky Petrushka (1911 version)

Musical Director of English National Opera and Prince Consort Professor of Conducting at the RCM, Martyn Brabbins, directs a vibrant programme that features RCM Concerto Competition winner Alexander Doronin as soloist.

Petrushka is a demonstration of Stravinsky's masterful orchestration, exploring colourful sounds and characters as the orchestra depicts puppets from the ballet. Preceded by Prokofiev's Second Piano Concerto, a demanding work for the soloist that even the composer himself found to be challenging, there is a dramatic range of moods and stories condensed into this epic, hour-long concert.

This performance will be streamed live. To watch, please subscribe to the Royal College of Music's YouTube channel and switch on Notifications, or watch at www.rcm.ac.uk/live.

Tickets: £20, £15; £10 under 35

Box Office 020 7591 4314 | www.rcm.ac.uk/events



ROYAL

COLLEGE

OF MUSIC

London

RCM CHAMBER MUSIC

Tuesday 9 May, 1.05pm

Performance Studio

Beethoven
(1770–1827)

Cello Sonata no 3 in A major op 69
i Allegro ma non tanto

13'

Angie Okano cello
Geneviene Liew piano

Webern
(1883–1945)

Langsamer Satz

10'

Joe Macdonald violin
Sally Aiko Dando violin
Joe Berry viola
Carys Underwood cello

Fauré
(1845–1924)

Sonata for Violin and Piano no 1 in A major op 13
i Allegro molto
ii Andante
iii Scherzo: Allegro vivo
iv Finale: Allegro quasi presto

25'

Guo Yu violin
Ziru Ma piano

Upcoming Events

CHAMBER SPOTLIGHT

Tuesday 16 May, 6pm

Performance Hall

Repertoire to include:

Butterworth Six Songs from a Shropshire Lad

Debussy Sonata no 2 for Flute, Viola and Harp

Pejačević Piano Quintet in B minor op 40

Tickets: £5

Box Office 020 7591 4314 | www.rcm.ac.uk/events

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Programme details correct at time of going to print.



RCM Vocal Faculty

*BMus 3 singers
presents...*



OPERA SCENES

6.30pm | 10 May 2023

Recital Hall

Conductor

Jonathan Peter Kenny

Director

Sally Burgess

Pianist

Ella O'Neill

L'Orfeo

Monteverdi

Prologue and Act 1

Cast

LA MUSICA	Amy Heptinstall
PASTORE 1	Thomas Law
NINFA	Hannah Limbrick
PASTORE (ALTO)	Esmée Loughlin Dickenson
ORFEO	Simão Nobre
EURIDICE	Alexandra Cooper
PASTORE 2	Zach Everson

Synopsis

Prologue

In this scene La Musica (the embodiment of music) is greeting the audience and introducing the story of Orfeo. She tells of the mighty Orfeo who had the world at his feet through the beauty of his lyre and of how he faced hell itself in order to revive his beautiful bride, Euridice.

Act 1

Shepherds and Nymphs gather to celebrate the marriage of Orfeo and Euridice, bursting into episodes song and dance and giving thanks to Hymen, the Greek god of marriage, for the happy union. Orfeo and Euridice confess how much they love one another in front of the towns people and are hurried off by their closest friends to complete the marriage ceremony.

Act 2

Cast

MESSAGIERA	Esmée Loughlin Dickenson
ORFEO	Simão Nobre
PASTORI	Hannah Limbrick, Astrid Morten, Amy Heptinstall
CHORUSES	Alexandra Cooper, Saffron Doherty, Zach Everson, David Fraser, Amy Heptinstall, Thomas Law, Hannah Limbrick, Esmée Loughlin Dickenson, Ustinya Malinina, Astrid Monten, Simão Nobre, Elise Nolte

Synopsis

The wedding celebrations come to a stop with the arrival of the messenger who comes with tragic news. Euridice is dead, she was bitten by a venomous snake whilst picking flowers with her companions.

Hearing this news Orfeo decides to go to the underworld to get back his wife.

Il ritorno d'Ulisse in patria

Monteverdi

Prologue

Cast

L'UMANA FRAGILITÀ	Esmée Loughlin Dickenson
TEMPO	David Fraser
FORTUNA	Amy Heptinstall
AMORE	Hannah Limbrick

Synopsis

Human Frailty laments her own fragility whilst being tormented by physical depictions of Time, Fortune, and Love. The three terrorise her and reassert their power over humankind before breaking out into a raucous self-celebratory trio in praise of their own power.

L'incoronazione di Poppea

Monteverdi

Act 1 scene 7

Cast

SENECA	David Fraser
OTTAVIA	Ustinya Malinina
VALLETTO	Astrid Monten

Synopsis

Octavia goes to Seneca in despair, asking if he can find a way to change her fate. Seneca tells her there is nothing she can do to change her fate which does not suffice her expectations, Valetto steps in and belittles Seneca for not doing his work properly. Meanwhile, Ottavia decides to accept her fate asking Seneca to do anything he can to help her, leaving her fate in his hands.

Il ritorno d'Ulisse in patria

Monteverdi

Act 1 scene 2

Cast

MELANTO Ustinya Malinina

EURIMACO Thomas Law

Synopsis

Melanto and Eurimaco's love scene is full of lust, deceit and naivety. Melanto (one of Penelope's attendants) has fallen in love with Eurimaco (a potential suitor for Penelope) and whilst they enjoy their steamy affair, Eurimaco has his eyes on Penelope, and hopes to persuade Melanto to melt Penelope's "diamond heart" so that she may fall in love again.

L'incoronazione di Poppea

Monteverdi

Act 2 scene 5

Cast

VALLETTO Saffron Doherty

DAMIGELLA Alexandra Cooper

Synopsis

Alone in the servants' quarters, the young Valletto desperately lusts over his beloved Damigella. When she arrives, much to his delight, it is clear the feeling is mutual...

Il ritorno d'Ulisse in patria
Monteverdi
Act 3 scene 6

Cast

MINERVA Saffron Doherty

GIUNONE Astrid Monten

GIOVE Zach Everson

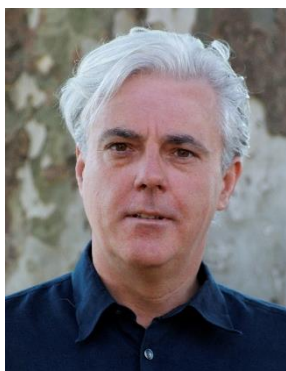
NETTUNO David Fraser

CORO IN CIELO/CORO MARITTIMO

Alexandra Cooper, Saffron Doherty, Zach Everson, David Fraser, Amy Heptinstall, Thomas Law, Hannah Limbrick, Esmée Loughlin Dickenson, Ustinya Malinina, Astrid Monten, Simão Nobre, Elise Nolte

Synopsis

This scene starts with Minerva pleading to Giunone to convince her husband, Giove, to order Nettuno to stop the war against Ulisse and let him return home. Minerva is successful, leading to Giunone persuading Giove into talking to Nettuno. Giove placates Nettuno's anger and he agrees to let Ulisse live.



Jonathan Peter Kenny, conductor

Jonathan is baroque specialist at the Royal College of Music Opera Studio. He has worked with conductors Sir John Eliot Gardiner, Andrew Parrott, Lars Ulrik Mortensen, Ivan Fisher, Harry Bicket, Paul McCreesh, Ivor Bolton, Emmanuelle Haim, Philippe Herreweghe, Michael Rosewell, Jos van Immerseel, Takuo Yuasa, David Parry, Antoni Wit, with such orchestras as English Baroque Soloists, OAE, Academy of Ancient Music, English Concert, Gabrieli Consort, Akademie für alte Musik Berlin, Florilegium, RSNO, RLPO, Ulster Orchestra, Polish National Orchestra, Ensemble Modern Frankfurt, and for the Royal Opera House, ENO, Scottish Opera, English Touring Opera, Glyndebourne Festival, Teatro comunale di Bologna, Royal Opera Copenhagen, Handel festivals at Karlsruhe and Halle, BBC Proms, Glimmerglass New York, Teatr Wielki Warsaw, Opera du Rhin, and in Europe, Australia and Japan. Jonathan has given premieres for John Tavener, Thomas Adès, Jonathan Dove, Pawel Mykietyn, Michael Nyman, Fabio Vacchi, Deidre Gribbin, Jocelyn Pook and Roxanna Panufnik.

Recordings include *Matthäus-Passion* (Miller/Goodwin), *Agrippina*, *Israel in Egypt*, *Dido and Aeneas* (Gardiner), *Puccini Requiem*, *Handel Israel in Babylon* (Fontaine), *Gesualdo Tenebrae* (Parrott) *Buxtehude Cantatas* (van Immerseel), *Deluge* and *Untold Things* (Jocelyn Pook). Conducting appearances include *Teseo*, *Flavio*, *Xerxes*, *Agrippina*, *Ottone*, *Giulio Cesare in Egitto*, *Iphigenie en Tauride*, *Il ritorno d'Ulisse in patria*, *Io tacerò* (Carissimi, Gesualdo, Purcell), *Idomeneo*, *Amadigi di Gaula*, *Tamerlano*, *Handel Carmelite Vespers*, *Bach Advent Cantatas*, *Johannes-Passion*, *Mass in B Minor*, *Matthäus-Passion* (ETO); *Rinaldo*, *Radamisto*, *Giulio Cesare*, *Alcina*, *Serse* (Lucca) *Monteverdi Orfeo*, *Dido and Aeneas*, *Opera Scenes* (RCM); *Anxiety Fanfare* (King's Place, Royal Festival Hall, BBC Radio 3); *Pergolesi Stabat Mater* (with artist Dorothy Cross for OTC Dublin) in a slate quarry on Valentia Island, *Memorial* (Alice Oswald and Jocelyn Pook) at the Adelaide & Brisbane Festivals and London Barbican. Digital work includes *Josquin Mille regretz* (with Liam Steel), *Amadigi Sessions*, *Ferrandini's Il pianto di Maria* (with Rebecca van Beeck) for ETO.

Jonathan is founder of the **Old Street Band**. His performing edition of *Tamerlano* has been performed in London, Dublin, Melbourne and Prague. He has given masterclasses at the RNCM and Trinity-Laban. Jonathan is currently conducting Rossini's *Il viaggio a Reims* for English Touring Opera.



Sally Burgess, Director

"The lady is superb, whether she turns her artistry to opera, jazz or Sondheim ". A statement that sums up her remarkable talents as one of the world's leading operatic actresses and dramatic musical performers.

During her long and distinguished career, Sally has made some of the most exciting operatic roles her own, the Sunday Times describing her as "The greatest exponent of Carmen I have ever seen". Her operatic successes include performances at the major opera houses of the world including The Metropolitan Opera, Bayerisches Staatsoper, Munich, Opera National de Bastille, Paris, Opera de Geneve, Switzerland, Royal Opera House, Covent Garden, English National Opera, and Houston Grand Opera. On the concert platform she has collaborated with many esteemed conductors including Sir Mark Elder, Sir Charles Mackerras, Richard Hickox, Vassili Petrenko, Riccardo Chaili, and Daniel Barenboim. Her discography includes her acclaimed portrayals of Judith Duke Bluebeard's Castle and Herodias Salome for Chandos, Paul McCartney's Liverpool Oratorio, and three jazz albums (Sally Burgess Sings Jazz, The Other Me, and Happy Talk).

Sally Burgess is stagecraft and vocal Professor at the Royal College of Music, London. She was awarded her FRCM in 2011 and is a member of the vocal faculty. For 8 years she was a visiting professor at the Guildhall School of Music and Drama and headed their BMus3 Introduction to Opera Studies 2010-18. She joined the Board of ENO in 2017.

Sally works with singers worldwide leading the Young Singers Programme for Les Azuriales Opera Festival in Nice for four seasons, a 3 year collaboration with singers in Moscow. In 2013 she co-lead the inaugural Amazwi Omzansi Africa Performing Arts International Festival in Durban, South Africa. She runs intensive courses for singers from her private studio.

She works with singers at the ROH on the Jette Parker Young Artists Programme, at Glyndebourne on the Jerwood Young Artists Programme, with British Youth Opera, and masterclasses in 2019 with London Song Festival, and AESS. Sally has a close relationship with Live Music Now, fronting their vocal and instrumental master class series in the aLUMNi programme over 10 years. She adjudicates and examines for UK conservatoires and is a member of the British Voice Association, contributing workshops and master classes.

Following Sally's directorial debut for Tete a Tete Opera in 2009 in Mark Glentworth's new opera Ula, she directed Cossi fan Tutte for English Chamber Opera, the world premiere of Sonya's Story for Tete a Tete, and new productions of Il Trovatore for Dorset Opera, and Cossi fan Tutte for the Dubrovnik Summer Festival. For the GSMD BMus3 programme 2011-18 Sally directed Magic Flute, Poppea, Albert Herring, Marriage of Figaro, The Carmelites, Cunning Vixen, Magic Flute, and Orpheus in the Underworld. In June 2013 she directed Over the Rainbow, music by Harold Arlen, for jazz singer Rosanna Brandi and the Neal Thornton at St. James' Theatre, London.



Ella O'Neill, pianist

Ella O'Neill was the 2019 winner of the Help Musicians UK Accompanist's Prize in the Kathleen Ferrier Awards at Wigmore Hall, where she recently returned for the Wigmore Hall/Bollinger International Song Competition with tenor Laurence Kilsby, who was awarded first prize. This March, the duo made it to the final of the prestigious Das Lied Competition in Heidelberg, where Laurence was again awarded first prize. Last year, the duo spent a week in New York participating in the Carnegie SongStudio, where they made their debut in two out of Carnegie Hall's three performance spaces.

Other performance venues and festivals for Ella have included Snape Maltings Concert Hall, Cadogan Hall, the Royal Opera House Crush Room, St Martin-in-the-Fields, Sage Gateshead, Cedars Hall, Oxford Lieder Festival, Buxton International Festival, Leeds Town Hall for Leeds Lieder and Brighton Dome for Brighton Festival with Roderick Williams and guests. Ella reunited with Roderick in July 2022 to perform Schubert's *Winterreise*, in an English translation by Jeremy Sams, at Opera Holland Park for their Opera in Song recital series. Ella has also performed live on BBC Radio 3 InTune with Roderick Williams, as well as Mark Padmore and Themba Mvula.

Ella is a Samling artist and now works regularly as a staff pianist with Samling Institute for Young Singers. As a répétiteur, Ella has worked for companies including Grange Park Opera, English Touring Opera, Mid Wales Opera and the Tête à Tête Festival. Ella is currently the Lord and Lady Lurgan Collaborative Piano Fellow at the Royal College of Music, where she graduated with distinction in July 2019 after studying with Simon Lepper and Kathron Sturrock.

CONTEMPORARY MUSIC IN ACTION

Wednesday 10 May 2023, 6pm, Performance Hall



Ben Araujo Stuck in the Gray Muck

Phoebe Rayner *mezzo-soprano*
Danny Cleave *double bass*

Jack Ledger Dowse Archean Hymn

Alexander Heather *double bass*

Jasper Eaglesfield And My Cold is Warmed by Songs of the Past

Katie Bannister *flugelhorn*
Fangwei Zhao *piano and electronics*

Herman Stolpe Counting Sheep

Fangwei Zhao *piano*

Anian Wiedner Michelle

Michelle Hromin *clarinet and electronics*

Daniel Musashi Primaries

Amber Reeves *mezzo-soprano*
Katie Bannister *trumpet*
Fangwei Zhao *piano*
Danny Cleave *double bass*



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RCM CHAMBER MUSIC

Wednesday 10 May, 1.05pm

Recital Hall

Bozza Jour d'été à la Montagne 10'
(1905–1991)

Lucy Rowan flute
Viviane Ghiglino flute
Ivan Lazebnyi flute
Margot Pommellet flute

Mozart Rondo in A minor k 511 10'
(1756–1791)

Pedro Robert Tocornal piano

C Schumann 3 Romances op 21 11'
(1819–1896)
i Andante
ii Allegretto
iii Agitato

Xindi Zhu piano

Dvořák Bagatelles op 47 16'
(1841–1904)

Sharon Zhou violin
Samuel Finch flute
Astrid Munro cello
Ceci Keiffer piano

Upcoming Events
STRING QUARTET DAY
Monday 15 May

SACCONI QUARTET

With RCM musicians

6pm, Performance Hall

Repertoire to include:

Dvořák String Quartet in F major op 96 'American'

Bartók Romanian Folk Dances

QUARTETTO DI CREMONA

With RCM musicians

7:30pm, Amaryllis Fleming Concert Hall

Repertoire to include:

Haydn String Quartet op 20 no 2

Ravel String Quartet in F major

Schubert Quartettsatz in C minor D 703

Brahms String Quintet no 2 in G major op 111

Tickets: £5 per concert, £8 for both

Box Office 020 7591 4314 | www.rcm.ac.uk/events

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CONTEMPORARY MUSIC IN ACTION

Thursday 11 May 2023, 6pm, Performance Hall



Miguel De La Rosa Muero en Ti

Lucy Gibbs *mezzo-soprano*
Ian Lim *harp*
Maria Jaszewska *violin*

Nien Chin Chantra

Ian Lim *harp*

Molly Arnuk Come Darkest Night

Phoebe Rayner *mezzo-soprano*

Yuyang Li Miming

Matilda Sacco *violin*
Michelle Hromin *bass clarinet*

Miguel De La Rosa Étude Progressif

Maria Jaszewska *violin*

Oscar Ridout ...rugiada gocciata là nella notte...al sorgere dell'alba svanita...

Lucy Gibbs *mezzo-soprano*
Elena Accogli *viola*
Will Duerden *double bass*

Nok Him Chan Looking up, Looking down

Ian Lim *harp*

Rebecca Galian Love Song

Phoebe Rayner *mezzo-soprano*
Michelle Hromin *clarinet*
Elena Accogli *viola*



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CRYPT SESSIONS

Thursday 11 May, 11am

The Crypt at St John's Smith Square

Valerie Coleman
(b 1970)

Danza de la Mariposa

6'

Enya Bowe flute

Dall'Abaco
(1675 – 1742)

Caprices for Solo Cello

15'

i no 1 in C minor

ii no 2 in G minor

iii no 3 in E flat major

iv no 5 in B flat major

Eddie Mead cello

Paganini
(1782–1840)

Caprices nos 9 & 17

8'

i no 9 in E major

ii no 17 in E flat major

Elif Cansever violin

Dubois
(1837–1924)

Quatuor pour saxophone

13'

Astral Quartet

Leopoldo Mugnai soprano saxophone

Oliver Lee alto saxophone

Annabella Chenevix Trench tenor saxophone

Ethan Townsend baritone saxophone

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MUSIC IN THE MUSEUM

Friday 12 May, 12.30pm | Museum Gallery

Handel (1685–1759)	Concerto a quattro in D minor	7'
	<i>i Adagio</i>	
	<i>ii Allegro</i>	
	<i>iii Largo</i>	
	<i>iv Allegro</i>	

Samuel Finch baroque flute **Hannah Parry** violin **Ali Baumann** baroque cello **Apolline Khou** harpsichord

Scarlatti (1660–1725)	Sonata in F minor	5'
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Tannaz Beigi Jouinani harp

Dodgson (1924–2013)	Fantasy Divisions	8'
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Yuting Wu guitar

Ravel (1875–1937)	Sonata for Violin and Cello	4'
	<i>ii Tres vif</i>	

Annissa Kali Gybel violin **Clare Juan** cello

Ysaÿe (1858–1931)	Solo violin sonata no 4	12'
	<i>i Allemanda: Lento maestoso</i>	
	<i>ii Sarabande: Quasi lento</i>	
	<i>iii Finale: Presto ma non troppo</i>	

Matilda Sacco violin

Abel (1723–1787)	Sonata in C Major	9'
	<i>i Adagio</i>	
	<i>ii Allegro</i>	
	<i>iii Vivace</i>	

Leonor Luz baroque flute **Ceci Keiffer** harpsichord

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Monday 15 May

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With RCM musicians

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*RCM Vocal and Opera
Faculty presents...*

OPERA SCENES

5.30pm | 12 May 2023
Britten Theatre

Director Stuart Barker
Conductor Nicholas Cleobury
Pianist Alice Turner

Production Team

Director

Stuart Barker

Costume Assistant

Zoe Hammond

Conductor

Nicholas Cleobury

Set and Props

Britten Theatre Workshop

Pianist

Alice Turner

Lighting

Rachel Astall

Head of Stage

Matthew Gorman

Stage Manager

Tom Wortley

Costume Designer / Supervisor

Laura Pearse

Cast

Ning Su

Meghan Thomson

Emily Chapman

Laura Mekhail

Faith Tucker

Matina Tsaroucha

Connor Campbell

Alexandra Dunaeva

Redmond Sanders

Milly Atkinson

Angelina Dorlin-Barlow

Amber Reeves

May Abercrombie

Ted Day

Laura Aherne

Matt Iddeson

Maddie Perring

Di Wu

David Afzelius

Synopses

La rondine

PUCCINI

Prunier	Ning Su
Lisette	Meghan Thomson
Yvette	Emily Chapman
Bianca	Laura Mekhail
Suzy	Faith Tucker
Magda	Matina Tsaroucha
Rambaldo	Connor Campbell

A party is taking place in the salon of the courtesan Magda in Paris.

The poet and composer Prunier exclaims that old fashioned love is again becoming popular. Yvette, Bianca and Suzy mock him, while Lisette, Magda's maid, tells him he does not know what he is talking about. Rambaldo, Magda's current lover, is unimpressed. Prunier maintains that no one is immune to romantic love and sings the first verse of his latest song about Doretta, who rejected a king as her suitor because of the value she placed on true love.

Don Pasquale

DONIZETTI

Norina	Alexandra Dunaeva
Malatesta	Redmond Sanders

Malatesta explains his plan to teach Don Pasquale a lesson. Norina will pretend to be a timid woman of simple tastes, persuading Don Pasquale to fall for her charms, before wreaking havoc.

La clemenza di Tito

MOZART

Servilia

Milly Atkinson

Annio

Angelina Dorlin-Barlow

Annio has just learned that his lover Servilia has been chosen by the Emperor Tito to be his wife. He must break the news to her and they must part.

Les pêcheurs de perles

BIZET

Leïla

Matina Tsaroucha

Nourabad

Connor Campbell

The priestess Leïla has been chosen to keep the pearl fishers safe by praying whilst they are at sea. The high priest Nourabad shows where she will sleep. Leïla expresses fear at being left alone, but Nourabad exhorts her to be brave and to fulfill her vows to Brahma on pain of her own death. She tells him of the courage she once displayed when, as a child, she had hidden a fugitive from his enemies and refused to give him up even when threatened with death.

L'étoile

CHABRIER

Aloès

Meghan Thomson

Laoula

Emily Chapman

Lazuli

Amber Reeves

The pedlar Lazuli is asleep. Aloès, an ambassador's wife, persuades the princess Laoula that they should wake him up through a process of tickling.

Véronique

MESSAGER

Hélène

May Abercrombie

Florestan

Ted Day

Vicomte Florestan, who is in severe debt, takes a trip on a donkey cart with the heiress Hélène. She is pretending to be the working girl Véronique so that he may fall in love with her, not her money.

Susanna's Secret

WOLF FERRARI

Susanna

Laura Aherne

Count Gil

Matt Iddeson

Count Gil reminisces with his wife Susanna. As he hugs her he notices the smell of tobacco. He doesn't smoke and neither does their servant, leaving him with just one possible conclusion: she must be having an affair with a smoker. She admits to having a secret, but does not tell her husband that she is in fact the consumer of the cigarettes.

The Little Green Swallow

DOVE

Barbarina

Maddie Perring

Smeraldina

Amber Reeves

Renzo

Di Wu

Truffaldino

David Afzelius

Eighteen years after *The Love for Three Oranges*, the former jester Truffaldino is now a sausage vendor married to Smeraldina. The twins, Barbarina and Renzo, arrive home to find their foster-parents arguing, and overhear the truth about their adoption.* Smeraldina begs the twins not to cut themselves off from her care, but they accuse her of acting purely out of self-interest. They depart to seek their fortune.

* They are in fact the children of King Tartaglia (the Prince in the previous story) and Ninetta, who emerged from the third orange.

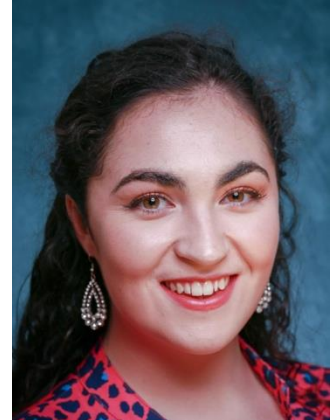
The Cast



May Abercrombie



David Afzelius



Laura Aherne



Milly Atkinson



Connor Campbell



Emily Chapman

The Cast



Ted Day



Angelina
Dorlin-Barlow



Alexandra
Dunaeva



Matt Iddeson



Laura Mekhail



Maddie Perring

The Cast



Amber Reeves



Redmond Sanders



Ning Su



Meghan Thomson



Matina Tsaroucha



Faith Tucker



Di Wu

Stuart Barker

Director

Stuart grew up in Ongar and studied Physics with Astrophysics at Royal Holloway. He is Director of Training and Productions for British Youth Opera, for which he has directed *La Cenerentola*, *The Enchanted Island*, *The Vanishing Bridegroom*, *English Eccentrics*, *The Cunning Little Vixen*, *The Little Green Swallow*, *A Night at the Chinese Opera*, *Euridice* and *L'elisir d'amore*, and regularly runs workshops for singers. College productions include *Les arts florissants* and *Mesdames de la Halle* (Royal Birmingham Conservatoire), *Ariadne auf Naxos Prologue*, *The Medium* and *La Vie Parisienne* (Royal Northern College of Music), *Suor Angelica* and *L'enfant et les sortilèges* (Royal Welsh College of Music and Drama) and *Don Giovanni* (Centre for Opera Studies in Italy). Other productions include *La voix humaine*, *A Dinner Engagement*, *Comedy on the Bridge*, *Sāvitri*, *The Waiter's Revenge*, *Hin und zurück*, *A Man of Feeling*, *L'occasione fa il ladro*, *Riders to the Sea*, *The Bear*, *Il barbiere di Siviglia*, *Così fan tutte*, *La bohème*, *The Wandering Scholar*, *Les contes d'Hoffmann*, *The Rake's Progress*, *Samson*, *Aida*, *Eugene Onegin*, *Cavalleria rusticana*, *Pagliacci*, *Die Zauberflöte*. Stuart has directed opera scenes at many of the UK conservatoires and he teaches acting at the RCM and the RBC.



Nicholas Cleobury

Conductor



Nicholas Cleobury has conducted all the major UK orchestras, opera companies and choirs, appeared at many leading Festivals, including the Proms, worked extensively for the BBC and Classic FM and has a wide recording catalogue. He has conducted widely across Europe, notably for many years at Zurich Opera, extensively in Scandinavia and in Australia, Hong Kong, Singapore, South Africa and the USA. Posts he has held include Conductor/Schola Cantorum of Oxford, Assistant Director/BBC Singers, Chief Opera Conductor/Royal Academy of Music, Principal Conductor/Fires of London, Director/Cambridge Festival, Founder Conductor/Britten Sinfonia, Founder Director/Sounds New (Major Contemporary Music Festival in Kent), Music Director/JAM and Mid Wales Opera, and Head of Opera at the Queensland Conservatorium in Brisbane.

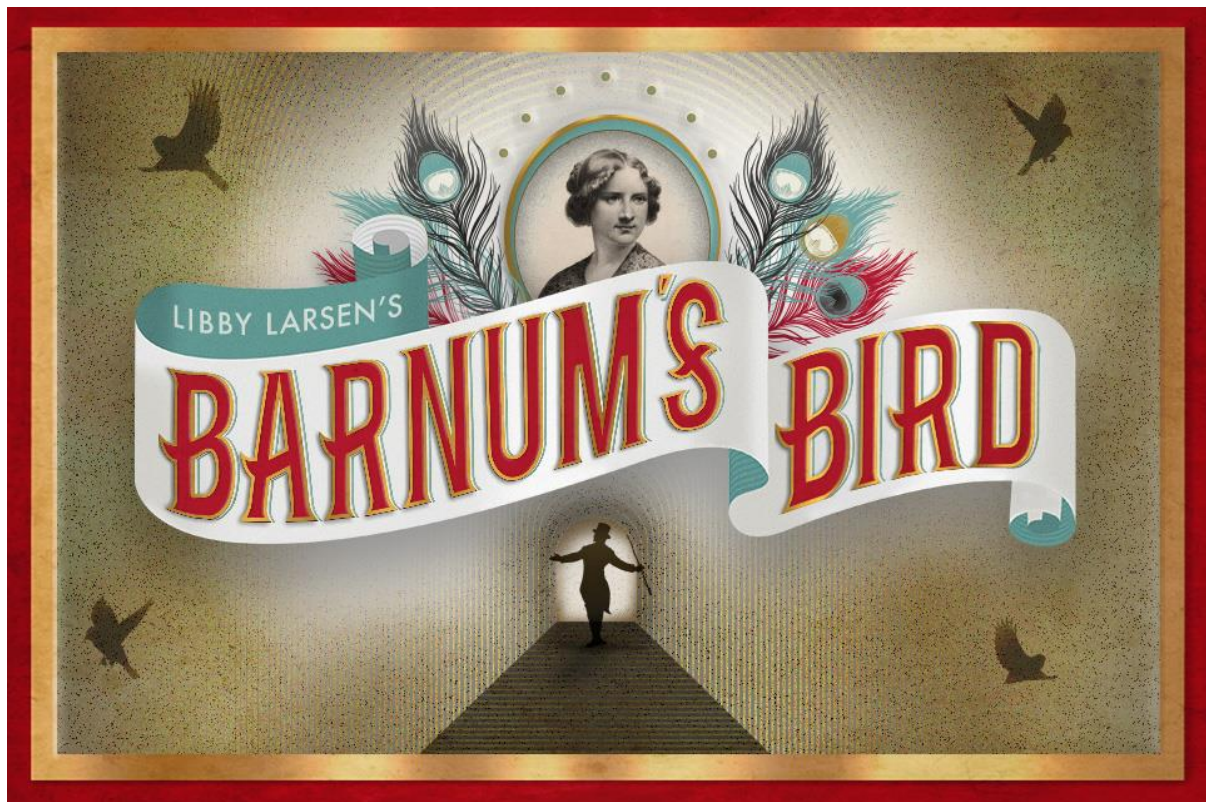
He is a notable champion and exponent of New Music, has worked with many leading composers, notably Harrison Birtwistle, Peter Maxwell Davies, James Macmillan and Michael Tippett, conducted countless Premieres and championed many younger composers.

He is a compelling lecturer and works widely in education, Conducting and Teaching at the RAM, RCM, NOS and Jette Parker, RCS and RWCMD.

UPCOMING EVENTS

IN THE RCM VOCAL FACULTY

SUMMER TERM 2023



Libby Larsen *Barnum's Bird*

7:00pm | 28, 30 June, 1, 3 July | Britten Theatre

Ella Marchment director
Michael Rosewell conductor
Madeleine Boyd designer
Rachel Astall lighting designer
Adam Haigh choreographer

Tickets £20, £40, £60, £10 under 35

Find other events at www.rcm.ac.uk/events



RCM SYMPHONY ORCHESTRA: PETRUSHKA

Friday 12 May 2023, 6pm

Amaryllis Fleming Concert Hall

Martyn Brabbins conductor

Alexander Doronin piano

RCM Symphony Orchestra

GIVE THE GIFT OF MUSIC

If you enjoyed this performance, please consider supporting us! By joining as a Friend, supporting our scholarships and artistic programmes, or remembering the RCM in your Will, you will help us secure the future of music for generations to come. All gifts make a difference, no matter the size. For more information about how you can support our global top-performing arts institution or request a legacy brochure, please get in touch with us at dae@rcm.ac.uk or 020 7591 4799. Thank you.

www.rcm.ac.uk/support



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RCM SYMPHONY ORCHESTRA: PETRUSHKA

Friday 12 May 2023, 6pm | Amaryllis Fleming Concert Hall

Supported by Her Serene Highness Heidi Princess von Hohenzollern HonRCM

Martyn Brabbins conductor

Alexander Doronin piano

RCM Symphony Orchestra

Prokofiev Piano Concerto no 2 in G minor op 16 31'

- (1891–1953)
- i Andantino*
 - ii Scherzo: Vivace*
 - iii Intermezzo: Allegro moderato*
 - iv Finale: Allegro tempestoso*

Stravinsky Petrushka (1911 version) 34'

- (1882–1971)
- i The Shrovetide Fair*
 - ii Petrushka's Room*
 - iii The Moor's Room*
 - iv The Shrovetide Fair (Toward Evening)*

The RCM Symphony Orchestra plays with conductors and musicians of the highest international stature, and is frequently invited to perform in prestigious venues across London and beyond. Past and forthcoming conductors include Sakari Oramo, Sir Antonio Pappano, Thomas Zehetmair, John Wilson, Vasily Petrenko, Jessica Cottis and Rafael Payare. Performances are given after intensive, two-week rehearsals; its concerts are also broadcast live and on demand to an international audience online. The members of the RCM Symphony Orchestra are some of the world's very best young instrumentalists. They have chosen to study at the RCM because of its unrivalled blend of superlative teaching, extensive performance opportunities, and close connections with the orchestral profession. In addition to the many professors who are active professional instrumentalists, the RCM participates in side-by-side and other experience schemes with, amongst others, the BBC Symphony Orchestra, the London Symphony Orchestra, the Orchestra of English National Opera, the Philharmonia, the Royal Philharmonic Orchestra and the Chamber Orchestra of Europe. This enables students to experience professional conditions and achieve professional standards before they graduate. The RCM's long tradition of high-quality orchestral training has launched the careers of many distinguished orchestral players over several decades.

Musical Director of English National Opera and Prince Consort Professor of Conducting at the RCM, Martyn Brabbins, directs a vibrant programme featuring RCM Concerto Competition winner Alexander Doronin as soloist.

Prokofiev's Second Concerto dates from 1913 during his time as a student at the Saint Petersburg Conservatory and one of the first people to hear it was his friend and fellow student, Max Schmidthof. Prokofiev recalled 'I played him parts of the Second Piano Concerto ... He likes the third movement and especially the first movement cadenza ...'. Tragically, not long after Prokofiev completed the work, Schmidthof committed suicide detailing his intention in a farewell letter. The devastated composer subsequently dedicated the Concerto to his friend's memory. The work was premiered with the composer as soloist. Its reception was mixed with the ground-breaking music appealing to some, whereas others disliked the jarring and modern sound. During the turmoil of the Russian Revolution, the orchestral score was seemingly burnt in a fire; Prokofiev restored it in 1923, adding a number of revisions. This ambitious work has since become popular, and is one of the most demanding pieces in piano repertoire.

In the second half, hear Stravinsky's second complete score for the Ballets Russes, the famous dance company founded by Russian impresario Sergei Diaghilev. The puppet-show *Petrushka*, Russia's version of Mr Punch, was a familiar feature during Stravinsky's childhood. Inspired, his initial idea was to write a concert piece for piano representing 'a puppet suddenly endowed with life, exasperating the patience of the orchestra with diabolical cascades of arpeggios'. Diaghilev encouraged Stravinsky to transform the piece into a ballet. It opens with a depiction of a lively Shrovetide fair in St Petersburg with folk tunes illustrating the crowd scenes. Listen out for the 'Petrushka chord', a dissonant recurring musical motif comprising C and F sharp major chords which symbolise the puppet's devious and dark character.

Martyn Brabbins

Martyn Brabbins is Music Director of the English National Opera. An inspirational force in British music, Brabbins has had a busy opera career since his early days at the Kirov and more recently at La Scala, the Bayerische Staatsoper, and regularly in Lyon, Amsterdam, Frankfurt and Antwerp. He guests with top international orchestras such as the Royal Concertgebouw, San Francisco Symphony, DSO Berlin and Tokyo Metropolitan Symphony, as well as the Philharmonia, BBC Symphony and most of the other leading UK orchestras. He is a popular figure at the BBC Proms, who in 2019 commissioned 14 composers to write a birthday tribute to him. Known for his advocacy of British composers, he has conducted hundreds of world premieres across the globe. He has recorded nearly 150 CDs to date, including prize-winning discs of operas by Korngold, Birtwistle and Harvey. He was Associate Principal Conductor of the BBC Scottish Symphony Orchestra 1994–2005, Principal Guest Conductor of the Royal Flemish Philharmonic 2009–2015, Chief Conductor of the Nagoya Philharmonic 2012–2016, and Artistic Director of the Cheltenham International Festival of Music 2005–2007. He is Prince Consort Professor of Conducting at the RCM, Visiting Professor at the Royal Scottish Conservatoire and Artistic Advisor to the Huddersfield Choral Society alongside his duties at ENO, and has for many years supported professional, student and amateur music-making at the highest level in the UK.

Alexander Doronin

Alexander Doronin started playing the piano at the age of five. From 2015 to 2021, he studied piano at the Gnessin School, under the guidance of Mikhail Khokhlov. Since 2021, he has been studying at the RCM with Professor Dmitri Alexeev. Alexander is currently in his second year of undergraduate studies. He has extensive experience participating in international piano competitions and has won prizes on several occasions. He also takes part in various festivals and concerts in Russia and abroad. Alexander is an ABRSM scholarship holder and is also supported by the Eileen Rowe Musical Trust Award.

Royal College of Music

Founded in 1882, the RCM moved to its present site on Prince Consort Road in 1894. Illustrious alumni include Benjamin Britten, Ralph Vaughan Williams, Samuel Coleridge-Taylor, Gustav Holst, Dame Joan Sutherland, Sir Thomas Allen, Sir Colin Davis, John Wilson, Alina Ibragimova, Gerald Finley and Dame Sarah Connolly. In addition to its 1000 full time students, the College engages dynamically with a wider and more diverse community of children and adults through a dedicated range of creative activities delivered by RCM Sparks' education and participation projects, RCM Junior Department programme and the Creative Careers Centre. The growing schedule of live-streamed concerts and masterclasses can be viewed on www.rcm.ac.uk and www.youtube.com/rcmlondon.

The RCM would like to thank the following orchestral coaches:

Marie Lloyd (woodwind)
Gerry Ruddock (brass)
Alex Neal (percussion)
Daphne Boden (harp)
Liz Burley (piano)

Violin I

Shoshanah Sievers
 Annissa Gybel
 Deniz Sensoy
 Tayfun Bomboz
 Ugne Zuklyte
 Cecilia Blencowe
 Nellie Whittam
 Greta Bommarito
 Peng Zhen
 Macie Wallis
 Qintong Zhou
 Helena Thomas
 Cristina Dimitrova
 Esther Branco
 Michelle Kolesnikov
 Maya de Souza

Violin II

Zea Hunt
 Esther Zaglia
 Viviane Plekhotkine
 Eliza Nagle
 Lucy Holmes
 Thibaut Pesnel
 Angele Sevestre
 Mirjam Bartol
 Alex Raine
 Vicky Chan
 Faye Lam
 Tom Wilson
 Sara Belic

Viola

Sam Scheer
 Joseph Lowe
 Summer Brooks
 Feimin Qiao
 Rosie Rowe
 Yuqi Sun
 Laura Young
 Katharine Wing

Cello

Emily Henderson
 Jennifer Hui
 Joshua Gray
 Meg Allen
 Sizhe Fang
 Astrid Munro
 Pei Xie
 Eddie Mead
 Haomiao Cao
 Jingyi Wei

Double bass

Daniil Margulis
 Isabel Garcia Gonzalez
 Ben Fosker
 Sam Lee

Flute

Hannah Gillingham
 Ida Li
 Cara Houghton (pic)
 Leila Hooton (pic)

Oboe

Ross Williams
 Poppy Webb-Taylor
 Amelie Budd
 Kara Battley (cor)

Clarinet

Rowan Jones
 Rennie Sutherland
 Emily Crook
 Ed Pelham (bass)

Bassoon

Francis Bushell
 Siping Guo
 Aidan Campbell
 Joe Lyndley (contra)

Horn

Beatriz Vila
 Devin Reddy
 Leo Glenister
 Oscar Horan
 Derry Sowinski

Trumpet

Jack Wilson
 Ellena Teal
Euan Scott (cornet)
 Amy Ronson (cornet)

Trombone

Morgan Taylor
 Daniel Pico Villalgordo
 Jonny Lovatt (bass)

Tuba

Elliott Milum

Timpani

Julie Scheuren

Percussion

Toril Azzalini
 Tobias Engelbrektsson
 Isaac Harari
 Kian Hsu
 Juho Hwang
 Clara Smith
 Murray Sedgwick
 Matthew Kosciecha

Harp

Annest Davies
 Caterina Nevi

Piano

Edwin Yeung

Celeste

Steven Yeung
 Max Hui

Personnel correct at the time of going to print.
 Italics denote section principals.

STRING QUARTET DAY: SACCONI QUARTET

Monday 15 May 2023, 6pm | Performance Hall

Sacconi Quartet RCM Quartet in Association | **RCM musicians**

Dvořák String Quartet in F major op 96 'American'

Bartók Romanian Folk Dances

STRING QUARTET DAY: QUARTETTO DI CREMONA

Monday 15 May 2023, 7.30pm | Amaryllis Fleming Concert Hall

Quartetto di Cremona | **Thumós Quartet** | **RCM musicians**

Haydn String Quartet op 20 no 2

Ravel String Quartet in F major

Schubert Quartettsatz in C minor D 703

Brahms String Quintet no 2 in G major op 111

Hear back-to-back performances at the RCM's String Quartet Day, as acclaimed ensembles the Sacconi Quartet and Quartetto di Cremona perform side by side with RCM musicians.

Tickets: £5 per concert, £8 for both

RCM Box Office 020 7591 4314 | www.rcm.ac.uk/events

DEBUSSY AND JOHN ADAMS: SYMPHONIC REIMAGININGS

Friday 23 June 2023, 7.30pm | Queen Elizabeth Hall, Southbank Centre, SE1 8XX

Ryan Bancroft conductor | **RCM Symphony Orchestra**

Hannah Kendall The Spark Catchers

Debussy *La mer*

John Adams *Harmonielehre*

Conductor Ryan Bancroft leads the RCM Symphony Orchestra through enchanting works from Debussy, John Adams and Hannah Kendall. *The Spark Catchers* by RCM alumnus Hannah Kendall was inspired by a poem written by Lemn Sissay for the 2012 London Olympics. Following this moving work, hear Debussy's *La mer* – an evocation of the power of the ocean – followed by Adams' *Harmonielehre*, which took inspiration from a dream about a sailing oil tanker that turned into a rocket.

Tickets: Standard entry £5–£20, Concessions 25%

Tickets are sold through the Southbank Centre website, www.southbankcentre.co.uk.



ROYAL

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RCM AT ST. MARY ABBOTS

Friday 12 May, 1.05pm

Welcome to this performance at Saint Mary Abbots Church. Please turn off your mobile phone to avoid any disturbance to the performers. Photographs may only be taken during applause following a performance, unless otherwise notified. Private filming, sound recording and commercial photography are not permitted without prior written permission.

C Schumann (1819–1896)	3 Romances op 11	14'
	<i>i Andante</i>	
	<i>ii Andante - Allegro passionato</i>	
	<i>iii Moderato - Animato</i>	

Giulia Toniolo piano

JS Bach (1685–1750)	Prelude and Fugue no 5 in D major BWV 850	4'
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Mendelssohn (1809–1847)	Andante and Rondo Capriccioso op 14	6'
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Gordon Chan piano

Zekun Ji (b 2000)	Viola Fantasie	9'
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Xinyue Kang viola
Zekun Ji piano

Finzi (1901–1956)	Let Us Garlands Bring	15'
	<i>i Come Away, Come Away, Death</i>	
	<i>ii Who is Silvia?</i>	
	<i>iii Fear No More the Heat o' the Sun</i>	
	<i>iv O Mistress Mine</i>	
	<i>v It Was a Lover and His Lass</i>	

Henry Godwin bass-baritone
Nico Varela piano

Upcoming Events
STRING QUARTET DAY
Monday 15 May

SACCONI QUARTET

With RCM musicians

6pm, Performance Hall

Repertoire to include:

Dvořák String Quartet in F major op 96 'American'

Bartók Romanian Folk Dances

QUARTETTO DI CREMONA

With RCM musicians

7.30pm, Amaryllis Fleming Concert Hall

Repertoire to include:

Haydn String Quartet op 20 no 2

Ravel String Quartet in F major

Schubert Quartettsatz in C minor D 703

Brahms String Quintet no 2 in G major op 111

Tickets: £5 per concert, £8 for both

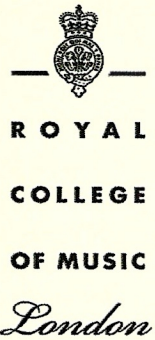
Box Office 020 7591 4314 | www.rcm.ac.uk/events

ROYAL COLLEGE OF MUSIC

Founded in 1882, the RCM moved to its present site on Prince Consort Road in 1894. Illustrious alumni include Benjamin Britten, Ralph Vaughan Williams, Samuel Coleridge-Taylor, Gustav Holst, Dame Joan Sutherland, Sir Thomas Allen, Sir Colin Davis, John Wilson, Alina Ibragimova, Gerald Finley and Dame Sarah Connolly. In addition to its 1000 full time students, the College engages dynamically with a wider and more diverse community of children and adults through a dedicated range of creative activities delivered by RCM Sparks' education and participation projects, RCM Junior Department programme and the Creative Careers Centre. The growing schedule of live-streamed concerts and masterclasses can be viewed on www.rcm.ac.uk and www.youtube.com/rcmlondon.

RCM SCHOLARSHIPS

In 1882 an appeal was made to the British public to support the newly founded Royal College of Music. As a result, 50 scholarships were established. Of the 1,500 prospective students who applied, scholarships were awarded to applicants from across musical disciplines and society, including a mill girl, the daughter of a brickmaker, the son of a blacksmith and the son of a farm labourer. Over 140 years on much has changed, but the RCM remains committed to its founding principles – in particular, that no talented student should be denied an RCM education for want of funds. Last year, a total of nearly £4 million was awarded by the RCM to over half of our students. World-class music education is expensive and with the ever-increasing cost of living in London, every gift to the RCM Scholarships Fund truly makes a difference. For further information on how you can help secure the future of music, please contact Stephen Wilkinson, Head of Philanthropy on **0207 591 4743** or at stephen.wilkinson@rcm.ac.uk

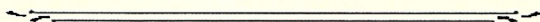


JUNIOR DEPARTMENT
MARJORIE HUMBY COMPETITION PRELIMINARY ROUND
Saturday 13 May 2023
9am | Recital Hall, RCM



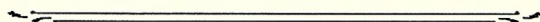
JUNIOR DEPARTMENT
NURTURING POTENTIAL

Welcome to the Royal College of Music Junior Department. For the benefit of musicians and audience members, please turn off your mobile phone. Latecomers will not be allowed into the auditorium until a suitable break in the programme. In the interests of safety, sitting or standing on the steps, gangways or floors is strictly prohibited. For safeguarding and copyright reasons, it is not permitted to make audio or video recordings during performances. Thank you for your co-operation.



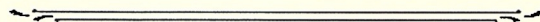
ADJUDICATORS

David Elliott
Graham Ross



ACCOMPANISTS

A	Craig White
B	Tony Ingham
S	Solo performance



PERFORMERS

9.00am S

Liam Ko Harp

Saint-Saëns

Fantaisie op 95

9.10am A

Natan Sarkar Violin

Mozart

Concerto no 2 in D KV211

iii Rondo

Martinu

Sept Arabesques

vii Allegretto moderato

9.20am S

Hoa-Tinh Le Piano

Debussy

The Little Shepherd

Mendelssohn

Rondo Capriccioso

9.30am A

Kate Rowsell Ryan Bassoon

Vivaldi

Sonata in E minor

1st & 2nd movements

Saint-Saëns

Sonata op 168

i Allegretto moderato

9.40am S

Jerry Liu Piano

Mozart

Sonata no 1 in C K279

1st movement

Mendelssohn

Song without words op 67 no 2

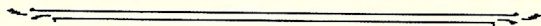
Mendelssohn

Song without words op 67 no 4 'Spinning Song'

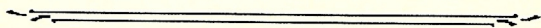
9.50am B **Teresa Kiang** Violin
Lalo Symphonie espagnole op 21
 i Allegro non troppo

10.00am A **Lucas Tao** Bass
François Rabbath Etude no 12
Waud Novelette

10.10am B **Atticus Larard** Cello
Bloch From Jewish Life
 i Prayer
Goens Tarantelle op 24



10.20am **BREAK** (30mins)



10.50am S **May Noble-Eales** Harp
Godefroid Romance without words
Tournier Prelude
Cabezón Pavane and Variations

11.00am B **Alma Silvera** Cello
J S Bach Suite No 1 in G BWV1007
 ii Allemande
Goltermann Quatre morceaux caractéristiques op 48
 iv Alla Polacca

11.10am A **Zachary Lam** Violin
Paganini Cantabile
Smetana Aus Der Heimat
 ii Andantino

11.20am S **Matthea Zhao** Piano
Jianzhong Wang Colourful Clouds Chasing the Moon
Chopin Ballade in F op 38

11.30am A **Noah-Dawitz Keleta** Violin
J S Bach Concerto in A minor BWV1041

11.40am B **Sam Lewens** Cello
Fauré Sicilienne op 78
Handel Violin Sonata op 1 no 15
 ii Allegro

11.50am A **Eliza De Silva** Violin
Prokofiev Five Pieces from Cinderella
 i Valse
 iv Mazurka

12.00pm B

Elara Jacobs Trumpet

Brandt

Concertpiece op 12

12.10pm A

Evelyn Yang Cello

Scriabin

Etude op 2 no 1 (transcription)

Paganini

Variations on One String on a theme by Rossini

12.20pm S

Hanhan Qu Piano

Granados

Allegro de Concierto

12.30pm B

Emily Elliott Cello

Bloch

From Jewish Life

i Prayer

J S Bach

Suite No 3 in C BWV1009

ii Allemande

iii Courante

12.40pm A

Anna Lea Gonzalez Duba Cello

Fauré

Elegie

12.50pm A

Aidan Zhao Piano

Soler

Sonata in F sharp R 90

Chopin

Mazurka in A minor op 7 no 2

Moszkowski

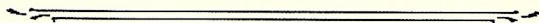
Etincelles op 36 no 6

1.00pm A

Larry Jang Cello

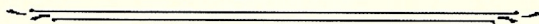
Shostakovich

Concerto no 1 in E flat op 107
i Allegretto



1.10pm

FINISH



Please note that there will be no formal adjudication at the end of today's competition. Results and details of finalists will be posted on the Foyer noticeboards as soon after the end of performances as possible.

The final round will be from 9am next Saturday in the Recital Hall, adjudicated by **Paul Harris** - please join us if you can.



ROYAL

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London

Junior Department
Performers Platform

Gamal Khamis *specialist tutor*
Maria Tarasewicz *piano*

Saturday 13 May 2023, 3pm
Room OP02

Welcome to the Royal College of Music Junior Department and our weekly Performers Platform, where students are given the opportunity to play alongside one of the country's finest accompanists and receive expert performance feedback. For the benefit of musicians and audience members, please turn off your mobile phone. Latecomers will not be allowed into the auditorium until a suitable break in the programme. In the interests of safety, sitting or standing on the steps, gangways or floors is strictly prohibited. For safeguarding and copyright reasons, it is not permitted to make audio or video recordings during Performers Platform. Thank you for your co-operation.

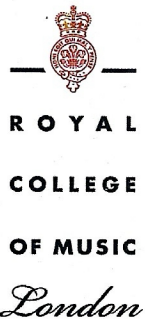
- | | | |
|------|---|------------|
| 3.00 | Clara Sherratt <i>piano</i> (pupil of Dina Parakhina)
Haydn Sonata no31 in A Flat Major Hob XVI: 46
<i>i Allegro Moderato</i> | 10' |
| 3.15 | Liam Ko <i>piano</i> (pupil of Yoko Ono)
Chopin Fantasie-Impromptu in C sharp minor op66 | 7' |
| 3.30 | | |
| 3.45 | Emma Pang <i>piano & flute</i> (pupil of Richard Uttley & Andrea Charles)
Chopin Scherzo no2 in B flat minor op31
Burton Allegretto grazioso | 9'
3.5' |
| 4.00 | Rory Zweimueller <i>violin</i> (pupil of Matthew Scrivener)
Bach Partita no 3 in E BWV 1006 vi Gigue
Rachmaninov arr Birtel 14 Songs op34 no14 Vocalise | 5'
2.5' |

- 4.15 Amy Prins *cello* (pupil of Robert Max)
 Franck Sonata no1 op14 i *Allegretto moderato* ii *Allegro* 8'
- 4.30 Inez Karlsson *cello* (pupil of Michal Kaznowski)
 Dvorak Waldesruhe 6.5'
 Dvorak Rondo in G Minor 5'
- 4.45 Niamh Connellan *piano* (pupil of Neil Roxburgh)
 Schubert Impromptu in G-flat op90 no3 6'
- 5.00 Myriam Lowe *voice* (pupil of Margaret Cameron)
 JS Bach Matthäuspasion BWV 244 Recitative: Er hat uns allen wohlgetan 6'
 Aria: Aus Liebe will mein Heiland sterben 3'
 Mozart An Chloë K524



Royal College of Music Junior Department,
 Prince Consort Road, London SW7 2BS
 +44 (0) 20 7591 4334 | jd@rcm.ac.uk | www.rcm.ac.uk/junior

Miranda Francis *Head of Junior Programmes*
 Ben Storey *Assistant Head of Junior Programmes*
 Gill Redfern *Administrator* Molly Bevan *Administrative Coordinator*
 John Mitchell *Performance Manager*



Junior Department
Piano Concert

Saturday 13 May 2023, 5.45pm
Performance Hall

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Deedeh Rouhani

JS Bach	Prelude and Fugue in C Minor Book 1	4'
Debussy	Children's Corner ii <i>Doctor Gradus ad Parnassum</i>	3'

Hanhan Qu

Tailleferre	Pastorale	1.5'
Granados	Allegro de Concierto	8.5'

Asia Movsovic

Florence Price	Sonata in E Minor ii <i>Andante</i>	5.5'
Lili Boulanger	Trois Morceaux iii <i>Cortège</i>	2'

Christian Hiemstra

Scarlatti	Sonata K175 in A Minor	3.5'
Debussy	La Soirée Dans Grenade	5.5'

Matty Oxtoby

Chopin	Scherzo no2 op31	10'
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Jamie Wong

Debussy	Reflets dans l'Eau	5'
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Hedi Triki		
Chopin	Etude op25 no1 in A flat	3'
Federico Ruiz	Eloisa <i>Venezuelan waltz</i>	2.5'
Alex Pylypenko		
Rachmaninov	Prelude in D major op23 no4	5'
Tuna Dyonmez		
Kabalevsky	Sonata no3 op46 <i>i Allegro con moto</i>	6'
Lucy Javurek		
Debussy	Ondine from Preludes Book 2	3.5'
Debussy	L'îlse joyeuse	6'
Ka Men Yau		
Schubert	Impromptu in G Flat Major D899 op90 no3	6.5'
Shostakovich	Russian River Suite op66 <i>ii Football</i>	2'
Reuben Moisey		
Chopin	Etude op10 no1	2'
Morel	Etude de Sonorite no2	5.5'

With special thanks to all our wonderful piano teachers:

Prach Boondiskulchok, Norma Fisher, Niel Immelman, Julian Jacobson,
 Katya Lebedeva, Natasa Lipovsek, Alvin Moisey,
 Clara Rodriguez, Neil Roxburgh & Christine Stevenson

for their invaluable assistance in preparing their students for today's concert.

Royal College of Music Junior Department,
Prince Consort Road, London SW7 2BS
+44 (0) 20 7591 4334 | jd@rcm.ac.uk | www.rcm.ac.uk/junior

Miranda Francis *Head of Junior Programmes*
Ben Storey *Assistant Head of Junior Programmes*
Gill Redfern *Administrator* **Molly Bevan** *Administrative Coordinator*
John Mitchell *Performance Manager*



— ROYAL —

COLLEGE

OF MUSIC

London

STRING QUARTET DAY:

QUARTETTO DI CREMONA

Monday 15 May, 7.30pm

Amaryllis Fleming Concert Hall

STRING QUARTET DAY: QUARTETTO DI CREMONA

Monday 15 May 7.30pm, Amaryllis Fleming Concert Hall

Haydn	String Quartet op 20 no 2	22'
(1732–1809)	<i>i Moderato</i>	
	<i>ii Capriccio: Adagio</i>	
	<i>iii Menuetto: Allegretto</i>	
	<i>iv Fuga a 4 soggetti: Allegro</i>	

Quartetto Thumòs

Silvia Borghese violin **Francesca Boscarato** violin

Sebastiano Favento viola **Alessandro Mauriello** cello

Ravel	String Quartet in F major	29'
(1875–1937)	<i>i Allegro moderato – très doux</i>	
	<i>ii Assez vif, très rythmé</i>	
	<i>iii Très lent</i>	
	<i>iv Vif et agité</i>	

Quartetto di Cremona

Cristiano Gualco violin **Paolo Andreoli** violin

Simone Gramaglia viola **Giovanni Scaglione** cello

Interval

Schubert	Quartettsatz in C minor D 703	9'
(1797–1828)		

Fiora Quartet

Deniz Sensoy violin **Isabella Todes** violin

Luca Wadham viola **Berniya Hamie** cello

Brahms	String Quintet no 2 in G major op 111	30'
(1833–1897)	<i>i Allegro non troppo ma con brio</i>	
	<i>ii Adagio</i>	
	<i>iii Un poco allegretto</i>	
	<i>iv Vivace ma non troppo presto</i>	

Quartetto di Cremona

Vanessa Hristova viola **Joseph Lowe** viola

Elena Accogli viola **Otoha Tabata** viola

Quartetto di Cremona

Since its formation in 2000, the Quartetto di Cremona has established a reputation as one of the most exciting chamber ensembles on the international stage. Regularly invited to perform at major venues in Europe, North and South America, and Asia, they garner universal acclaim for their high level of interpretive artistry.

Highlights of recent and upcoming seasons include performances at Wigmore Hall, Concertgebouw (Amsterdam), Elbphilharmonie (Hamburg), Konzerthaus (Berlin), Brucknerhaus (Linz), and the Salle de la Madeleine (Geneva). Further destinations include the Fundación Juan March (Madrid), the Chamber Music Society of the Lincoln Center (New York), and concerts in Stockholm, Schwarzenberg, Kuhmo, Mumbai, and Taipei. The quartet tours North America twice per year, with a Carnegie Hall debut scheduled for October 2023. The quartet is also set to collaborate with numerous artists such as Eckart Runge, Till Fellner, Pablo Barragan, Kit Armstrong, Miguel da Silva, the Emerson Quartet and the Pavel Haas Quartet.

The quartet has a detailed recording catalogue; a CD will soon be released with the ensemble's own version of *The Art of Fugue*, performed with seven instruments so as not to alter the original writing of Bach's score. Previous recordings include: *Italian Postcards* (2020, Avie Records), a double CD dedicated to Schubert (2019, Audite), and the complete Beethoven String Quartets (2018, Audite). All received international critical acclaim.

Frequently invited to present international masterclasses, the members of the quartet have been Professors at the Walter Stauffer Academy in Cremona since 2011. Awarded the Franco Buitoni Award by the Borletti-Buitoni Trust in 2019 for its contribution to the promotion of chamber music in Italy and around the world, the quartet is ambassadors for the international project Friends of Stradivari, and honorary citizens of Cremona. The Quartet also endorse Le Dimore del Quartetto and Thomastik Infield Strings.

Quartetto Thumòs

Founded in summer 2022, Quartetto Thumós comprises students from the Milan Conservatory and develops a common educational and professional interest. The members are studying for Bachelor's and Master's degrees under the guidance of Anna Minella, Gabriele Baffero, Maria Ronchini and Matteo Ronchini.

Since October 2022, the Quartet has been participating in the Stauffer Artist Diploma course at the Stauffer Academy, overseen by the Quartetto di Cremona. At the Stauffer Academy the Quartet has had the opportunity to participate in masterclasses held by prestigious teachers such as Eckart Runge, Mark Messenger and Isabel Villanueva.

The individual musicians have attended masterclasses and courses with leading musicians including Ilya Grubert, Ilya Gringolts, Bettina Schmitt, Simone Bernardini, Kate Hamilton, Honggang Li, Enrico Bronzi and Luca Magariello, at venues including the Accademia Musicale Chigiana, the Accademia Internazionale of Imola and the Santa Cecilia Musical Academy of Portogruaro. The quartet is fostering a growing schedule of concert activity throughout Italy, and recently participated as guests in the RAI Radio 3 program *Voci in Barcaccia* conducted by Michele Suozzo and Enrico Stinchelli.

Fiora Quartet

The Fiora Quartet, formed in 2021, comprises undergraduate students sharing a passion for chamber music. The quartet made its debut performance at the RCM's Super String Sunday in 2021, and since then has worked with great musicians such as Rachael Podger, Nathan Braude, Mark Messenger, and Daniel Rowland, as well as being mentored by the Sacconi Quartet. After being awarded second prize in RCM's Chamber Music Competition in 2022, the quartet performed in Chipping Campden's prestigious music festival. As avid chamber musicians, the members have recently been enjoying delving into Beethoven's late quartets and look forward to performing these in the future. Deniz Sensoy holds the Queen Elizabeth The Queen Mother scholarship and plays on an instrument by Thomas Perry generously loaned by Florian Leonhard and Berniya Hamie holds an ABRSM Scholarship and plays on a cello by John Betts on loan from RCM.

Vanessa Hristova

Bulgarian violist Vanessa Hristova performs internationally and has appeared at the Royal Festival Hall, Konzerthaus Berlin and Bulgaria Hall. Recently, she received the special prize at the XII International Music Competition Dobrich, second prize at the King's Peak Competition and third prize at the North London Competition. She has been invited to Sofia Music Weeks International Festival, IMS Prussia Cove, International Music Festival Orpheus Vienna, Festival Academy Budapest, Stift International Music Festival, and Encuentro de Santander.

As an orchestral performer, she has played under the baton of conductors such as Vladimir Jurowski, Johannes Meissl, and Maxim Vengerov. In 2020, was selected for the English National Opera Evolve Scheme. As a chamber musician, she has toured around Europe and recorded for the Bulgarian National Radio. She is part of the award-winning Adeos Duo. Vanessa has been mentored by Maxim Rysanov, Tatjana Masurenko, Lars Anders Tomter, Lawrence Power, Kim Kashkashian, Wilfred Strehle, Máté Szücs.

Vanessa is currently pursuing her Master's of Performance at the RCM as an Elsie Gertrude Martin Scholar, taught by Nathan Braude. Vanessa is generously supported by the Kathleen Trust. She plays on a Stefan-Peter Greiner and Mark Jennings viola, kindly loaned by IMS Prussia Cove and a modern bow by Ivano Conti, kindly provided by the National Concert Hall in Dublin.

Joseph Lowe

British/Spanish baroque violinist and violist Joseph Lowe, currently studies at the RCM with Professor Nathan Braude and Bojan Cicic, where he is a Dennis and Sylvia Forbes Award Holder. At his young age he has already performed in many of the most prestigious venues around Europe such as the Royal Festival Hall, the Festpielhaus Baden-Baden (Germany) and the Auditorio Nacional de Madrid (Spain), and on tour with renowned ensembles including the University of Salamanca Baroque Orchestra and the Balthasar Neumann Ensemble. Joseph has also benefited from masterclasses with prominent artists including Lawrence Power, Gordan Nikolic, Rachel Podger and Hiro Kurosaki. He has been selected four years running for the Talent Project of the Madrid Symphony Orchestra, singled out from across Spain to perform with other talented young musicians and to receive mentorship.

Elena Accogli

Elena Accogli is currently studying with Nathan Braude and Bryony Gibson-Cornish at the RCM as the Jean Middlemiss Award Holder. She previously studied with Antonello Farulli, Jacqueline Woods and Jonathan Barritt, and has performed in masterclasses with Máté Szücs, Maxim Rysanov, Lars Anders Tomter and Tatjana Masurenko.

As Principal Viola of the National Youth Orchestra of Great Britain, Elena performed at the BBC Proms and at International Music Festivals including the Berlioz Festival and the Young Euro Classics. She has taken part in side-by-side orchestral projects with the Concertgebouw Orchestra and the London Symphony Orchestra. Passionate about chamber music, she has played in the Maiastra and Hellensmusic Festivals and she most recently performed alongside the Marmen Quartet as part of the RCM's Chamber Festival.

Elena has worked with the Balthasar Neumann Ensemble Academy and has been enjoying outreach work through the Musician's Company Young Artist Programme. She is the recipient of the Musician's Company Bulgin Medal 2019 and a member of the LGT Young Soloists.

Otoha Tabata

Otoha Tabata is a graduate of the Yehudi Menuhin School and made her solo debut in London aged eleven, going on to play solo at Wigmore Hall, the Concertgebouw, and the Queen Elizabeth Hall. Recent awards include third prize at the Windsor Festival International String Competition, the Promotion Prize at the Anton Rubinstein Viola Competition, and an Honorary Mention at the Oskar Nedbal Viola Competition.

As a member of the LGT Young Soloists, she performs in numerous concert tours around the world. In 2022 she recorded a new CD album with the ensemble in Teldex Studio, to be released in 2023. As a passionate chamber musician, she has appeared at festivals including Heidelberger Frühling and IMS Prussia Cove Open Chamber Music. She has collaborated with artists including Ani Kavafian, Ara Gregorian, Kwan Yi and Gary Hoffman.

Otoha is an Akademist of the Munich Philharmonic Orchestra and a scholarship holder of Villa Musica Chamber Music Academy. She has participated in the Seiji Ozawa International Academy and the Verbier Festival Academy, where she received the Special Prize of Merit in 2021. Passionate about outreach, she has worked with Nicola Benedetti as Ambassador for the Benedetti Foundation Sessions.

Otoha studies with Nobuko Imai privately and with Nathan Braude at the RCM as a Richard Goulding Scholar, supported by the Richard & Susan Jarvis Award. She is very grateful to be supported by the Rohm Music Foundation, Drake Calleja Trust and the Hattori Foundation, and to have had support from the Wolfson Foundation and the Agency for Cultural Affairs Programme of Overseas Study for Upcoming Artists, through the Government of Japan. Otoha performs on a Charles Boullangier viola, kindly loaned by the RCM.

CHAMBER SPOTLIGHT: THE GREAT WAR

Tuesday 16 May, 6pm

Performance Hall

Hear chamber music favourites alongside works you might not know in the first instalment of our Chamber Spotlight series, exploring music written during the Great War.

Repertoire to include:

Butterworth Six Songs from a Shropshire Lad

Debussy Sonata no 2 for Flute, Viola and Harp

Pejačević Piano Quintet in B minor op 40

Tickets: £5

Box Office 020 7591 4314 | www.rcm.ac.uk/events

RCM SCHOLARSHIPS

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Programme details correct at time of going to print.

EUROPEAN HORIZONS

RCM at the Austrian Cultural Forum

Monday 15 May, 1.05pm

Welcome to this performance at the Austrian Cultural Forum. Please turn off your mobile phone to avoid any disturbance to the performers. Photographs may only be taken during applause following a performance, unless otherwise notified. Private filming, sound recording and commercial photography are not permitted without prior written permission.

Beethoven (1770–1827)	String Quartet in B flat major op 18 no 6	13'
	i <i>Allegro con brio</i>	
	ii <i>Adagio ma non troppo</i>	

Fortuna Quartet
Betania Johnny violin
Sanni Talvitie violin
Diego Bartolome Gomez viola
James Dew cello

C Schumann (1819–1896)	Scherzo no 2 in C minor op 14	4'
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Cristiana Achim piano

Schubert (1797–1828)	Piano Trio in Eb major D 929 op 100	10'
	ii <i>Andante con moto</i>	

Natasha Sutanto violin
Theodore Baujard cello
Sophia Lim piano

Chopin (1810–1849)	Andante spianato et grande polonaise brillante	15'
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Jack Wong piano

Upcoming Events
STRING QUARTET DAY
Monday 15 May

SACCONI QUARTET

With RCM musicians

6pm, Performance Hall

Repertoire to include:

Dvořák String Quartet in F major op 96 'American'

Bartók Romanian Folk Dances

QUARTETTO DI CREMONA

With RCM musicians

7.30pm, Amaryllis Fleming Concert Hall

Repertoire to include:

Haydn String Quartet op 20 no 2

Ravel String Quartet in F major

Schubert Quartettsatz in C minor D 703

Brahms String Quintet no 2 in G major op 111

Tickets: £5 per concert, £8 for both

Box Office 020 7591 4314 | www.rcm.ac.uk/events

ROYAL COLLEGE OF MUSIC

Founded in 1882, the RCM moved to its present site on Prince Consort Road in 1894. Illustrious alumni include Benjamin Britten, Ralph Vaughan Williams, Samuel Coleridge-Taylor, Gustav Holst, Dame Joan Sutherland, Sir Thomas Allen, Sir Colin Davis, John Wilson, Alina Ibragimova, Gerald Finley and Dame Sarah Connolly. In addition to its 1000 full time students, the College engages dynamically with a wider and more diverse community of children and adults through a dedicated range of creative activities delivered by RCM Sparks' education and participation projects, RCM Junior Department programme and the Creative Careers Centre. The growing schedule of live-streamed concerts and masterclasses can be viewed on www.rcm.ac.uk and www.youtube.com/rcmlondon.

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R O Y A L

C O L L E G E

O F M U S I C

London

STRING QUARTET DAY:

SACCONI QUARTET

Monday 15 May, 6pm

Performance Hall

STRING QUARTET DAY: SACCONI QUARTET

Monday 15 May, 6pm, Performance Hall

Jessie Montgomery (b 1981)	Strum	10'
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Sacconi Quartet

Ben Hancox violin Hannah Dawson violin

Robin Ashwell viola Cara Berridge cello

Dvořák (1841–1904)	String Quartet in F major op 96 'American'	30'
	<i>i Allegro ma non troppo</i>	
	<i>ii Lento</i>	
	<i>iii Molto vivace</i>	
	<i>iv Finale. Vivace ma non troppo</i>	

Bartók (1881–1945)	Romanian Folk Dances	8'
	<i>i Bot tánc / Jocul cu bâță (Stick Dance)</i>	
	<i>ii Brâul (Sash Dance)</i>	
	<i>iii Topogó / Pe loc (In One Spot)</i>	
	<i>iv Bucsumí tánc / Buciumeana (Dance from Bucsum)</i>	
	<i>v Román polka / Poarga Românească (Romanian Polka)</i>	
	<i>vi Aprózó / Mărunțel (Fast Dance)</i>	

Sacconi Quartet

Deniz Sensoy violin Angélique Martinet violin

Isabella Todes violin Sally Aiko Dando violin

Declan Wicks viola Becca Marr viola

Carys Underwood cello Hannah Hoppmann cello

Daniil Margulis double bass

Sacconi Quartet

For 21 years, the Sacconi Quartet has been captivating audiences with its unanimous and compelling ensemble, consistently communicating with a fresh and imaginative approach. Formed in 2001, the four founder members continue to demonstrate a shared passion for string quartet repertoire, infectiously reaching out to audiences with energy and enthusiasm. The Quartet enjoys a busy international career and is Quartet in Association at the RCM and Quartet in Residence in Folkestone.

The Sacconi Quartet's prolific recording career covers a broad swathe of repertoire from Haydn to present day. Their latest album features world premiere recordings of works by Roxanna Panufnik; other releases of recent years include premiere recordings of works by Jonathan Dove, Graham Fitkin and John McCabe. *In Damascus*, their CD of music by Jonathan Dove, hit the Classical Top Ten, and was chosen as one of *Gramophone Magazine's* Recordings of the Year. For its 20th birthday, the Quartet commissioned its latest piece from Jonathan Dove, *On the Streets and In the Sky*, shortly to be released on Signum Records. The Quartet's film of Dove's first quartet *Out of Time* was released on Amazon in 2021. The Quartet also continue to tour with *Beethoven in the Dark*, their immersive performance of Beethoven's op 131 quartet entirely from memory, in almost complete darkness.

The Sacconi Quartet is Quartet in Residence for the town of Folkestone and its surrounding areas, enabling creative collaborations with local artists and projects, and an embedded outreach programme. Recent performances of Beethoven on the Beach and Glass on the Warren seafront have attracted large audiences, many of whom experiencing the energy of chamber music for the very first time. The Sacconi Chamber Music Festival in Folkestone is firmly established among the UK's major chamber music festivals and attracts audiences from far and near with its vibrant atmosphere and dynamic programming.

The Sacconi Quartet is indebted to the Royal Society of Musicians and Ellen Solomon for the use of their instruments.

CHAMBER SPOTLIGHT: THE GREAT WAR

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Performance Hall

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Debussy Sonata no 2 for Flute, Viola and Harp

Pejachević Piano Quintet in B minor op 40

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R O Y A L

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OF MUSIC

London

CHAMBER SPOTLIGHT: THE GREAT WAR

Tuesday 16 May, 6pm
Performance Hall



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CHAMBER SPOTLIGHT: THE GREAT WAR

Tuesday 16 May, 6pm, Performance Hall

Butterworth (1885–1916)	Six Songs from A Shropshire Lad	15'
	<i>i</i> <i>Il Loveliest of Trees</i>	
	<i>ii</i> <i>XIII When I Was One-and-Twenty</i>	
	<i>iii</i> <i>XV Look Not In My Eyes</i>	
	<i>iv</i> <i>XLIX Think No More, Lad</i>	
	<i>v</i> <i>XXIII The Lads in Their Hundreds</i>	
	<i>vi</i> <i>XXVII Is My Team Ploughing?</i>	

Sam Hird bass-baritone

Archie Bonham piano

Debussy (1862–1918)	Sonata no 2 for Flute, Viola and Harp	16'
	<i>i</i> <i>Pastorale. Lento, dolce rubato</i>	
	<i>ii</i> <i>Interlude. Tempo di minuetto</i>	
	<i>iii</i> <i>Final. Allegro moderato ma risoluto</i>	

Rebecca Park flute

Susie Choi viola

Ian Lim harp

Pejačević (1885–1923)	Piano Quintet in B minor op 40	24'
	<i>i</i> <i>Allegro moderato ma enfatico</i>	
	<i>ii</i> <i>Poco sostenuto</i>	
	<i>iii</i> <i>Scherzo. Molto vivace</i>	
	<i>iv</i> <i>Allegro moderato</i>	

Annissa Kali Gybel violin

Filipe Abreu violin

Sam Scheer viola

Clare Juan cello

James Carrabino piano

Tonight, in the first instalment of our Chamber Spotlight series of the summer term, we hear a selection of repertoire shaped by the turmoil of the Great War.

We open with Butterworth's *Six Songs from A Shropshire Lad* (1911). An RCM alumnus and prolific advocate of the early 20th-century folksong revival, George Butterworth's song cycle sets six poems from A E Houseman's 1896 collection *A Shropshire Lad*. Both the poems and Butterworth's settings are tinged with a bucolic nostalgia that became associated with the zeitgeist of wartime Britain – a feeling made more poignant by Butterworth's later death on the battlefield in 1916. *Loveliest of Trees* is an expansive and rapturous beginning, material from which was later reused by Butterworth in his orchestral rhapsody *A Shropshire Lad* (1912). *When I Was One-and-Twenty* is a lilting lament on the follies of youth, while *Look Not in My Eyes* transforms this sentiment into a delicate love song. *Think No More Lad* ups the ante, with the repeated lyric 'why should men make haste to die?' given added meaning by the cycle's wartime popularity. *The Lads in Their Hundreds* depicts a country fair, and is again prophetic of wartime losses with its talk of 'the lads that will die in their glory and never be old', before *Is My Team Ploughing?* draws us to a mournful close, recounting a conversation between a dead man and his living friend about a life left behind.

Next, hear Debussy's mesmerising *Sonata for Flute, Viola and Harp*. The horrors of the Great War profoundly impacted Debussy, leaving him depressed and unable to compose for several months. This work, conceived in a period of eventual productivity in the summer of 1915, was tragically one of his last completed compositions before debilitating cancer curtailed his work. Symbolising an ellipsis between an international crisis and a personal one, the sonata combines moments of sublime tranquillity with more restless, foreboding interludes. The *Pastorale* opens with broad, ethereal phrases before the movement close heightens the surreal mood by incorporating instances of pan-diatonic harmony. The *Interlude: Tempo di minuetto* fuses East Asian harmonic motifs and florid rhythms that inject the work with a new vigour. The *Finale: Allegro moderato ma risoluto* offers a restless conclusion, adding character with instrumental techniques including *pizzicato* and *sul ponticello* (playing close to the bridge) on the viola and intense flourishes on the harp. The work was originally scored for oboe instead of viola, but Debussy later revised it, preferring the warmer string timbre. The work popularised the use of this unusual ensemble, inspiring later compositions by Duruflé, Milhaud and Stephen Dodgson among others.

We close with Pejačević's dramatic *Piano Quintet in B minor*. Born an aristocrat, Croatian-Hungarian composer Dora Pejačević embarked on brief educational stints in Dresden, Munich, and at the Croatian Music Institute in Zagreb, but she was largely self-taught. Despite her unconventional musical background, her impact on Croatian music was significant: she is credited with introducing modernist ideas and orchestral song into the country's orchestral output. In her chamber music, she aimed to

disentangle the repertoire from the conventions of the drawing room, something heard in the ambition of her Piano Quintet. Written between 1915 and 1918, its composition straddles the bulk of the Great War, lending it a starkness with which it departs from Romantic styles. The opening *Allegro moderato ma enfatico* commences with intensity and impulsion, introducing the theme in the piano almost immediately. The movement progresses with rising melodic motifs that are repeatedly quashed and restarted. The following *Poco sostenuto* offers some respite with its yearning, balanced string writing juxtaposed by stark chromatic interjections from the piano. The fast, lengthy *Scherzo* centralises an agile piano part, before the *Allegro moderato* summarises and dispels the cycle of rising and falling with a final triumphant scale.

i (III) Loveliest of Trees

Loveliest of trees, the cherry now
Is hung with bloom along the bough,
And stands about the woodland ride
Wearing white for Eastertide.

Now, of my three score years and ten,
Twenty will not come again,
And take from seventy springs a score,
It only leaves me fifty more.

And since to look at things in bloom
Fifty springs are little room,
About the woodlands I will go
To see the cherry hung with snow.

ii (XIII) When I Was One-and-Twenty

When I was one-and-twenty
I heard a wise man say,
'Give crowns and pounds and guineas
But not your heart away;
Give pearls away and rubies
But keep your fancy free.'
But I was one-and-twenty,
No use to talk to me.

When I was one-and-twenty
I heard him say again,
'The heart out of the bosom
Was never given in vain;
'Tis paid with sighs a plenty
And sold for endless rue.'
And I am two-and-twenty,
And oh, 'tis true, 'tis true.

iii (XV) Look Not In My Eyes

Look not in my eyes, for fear
They mirror true the sight I see,
And there you find your face too clear
And love it and be lost like me.
One the long nights through must lie
Spent in star-defeated sighs,
But why should you as well as I
Perish? Gaze not in my eyes.

A Grecian lad, as I hear tell,
One that many loved in vain,
Looked into a forest well
And never looked away again.
There, when the turf in springtime flowers,
With downward eye and gazes sad,
Stands amid the glancing showers
A jonquil, not a Grecian lad.

iv (XLIX) Think No More Lad

Think no more, lad; laugh, be jolly;
Why should men make haste to die?
Empty heads and tongues a-talking
Make the rough road easy walking,
And the feather pate of folly
Bears the falling sky.

Oh, 'tis jesting, dancing, drinking
Spins the heavy world around.
If young hearts were not so clever,
Oh, they would be young for ever;
Think no more; 'tis only thinking
Lays lads underground.

v (XV) The Lads In Their Hundreds

The lads in their hundreds to Ludlow
come in for the fair,
There's men from the barn and the forge
and the mill and the fold,
The lads for the girls and the lads for the
liquor are there,
And there with the rest are the lads that
will never be old.

There's chaps from the town and the field
and the till and the cart,
And many to count are the stalwart, and
many the brave,
And many the handsome of face and the
handsome of heart,
And few that will carry their looks or their
truth to the grave.

I wish one could know them, I wish there
were tokens to tell
The fortunate fellows that now you can
never discern;
And then one could talk with them
friendly and wish them farewell
And watch them depart on the way that
they will not return.

But now you may stare as you like and
there's nothing to scan;
And brushing your elbow unguessed-at
and not to be told
They carry back bright to the coiner the
mintage of man,
The lads that will die in their glory and
never be old.

vi (XXVII) Is My Team Ploughing?

Is my team ploughing,
That I was used to drive
And hear the harness jingle
When I was man alive?

Ay, the horses trample,
The harness jingles now;
No change though you lie under
The land you used to plough.

Is football playing
Along the river-shore,
With lads to chase the leather,
Now I stand up no more?

Ay, the ball is flying,
The lads play heart and soul;
The goal stands up, the keeper
Stands up to keep the goal.

Is my girl happy,
That I thought hard to leave,
And has she tired of weeping
As she lies down at eve?

Ay, she lies down lightly,
She lies not down to weep:
Your girl is well contented.
Be still, my lad, and sleep.

Is my friend hearty,
Now I am thin and pine,
And has he found to sleep in
A better bed than mine?

Yes, lad, I lie easy,
I lie as lads would choose;
I cheer a dead man's sweetheart,
Never ask me whose.

SUPER STRINGS SUNDAY

Sunday 21 May, from 11am
Amaryllis Fleming Concert Hall

RCM string players take to the stage for our ever-popular annual Super String Sunday. From large ensembles to solo players, experience breathtaking performances from across our String Faculty.

Hear a cornucopia of music throughout the day – with well-loved favourites as well as lesser-known works – including Bernardus van Bree's Allegro for four string quartets featuring RCM Junior Fellows, the Alkyona Quartet.

Tickets: Pay What You Can

Box Office 020 7591 4314 | www.rcm.ac.uk/events

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ROYAL

COLLEGE

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London

PERCUSSION AND PIANOS

Tuesday 16 May, 1.05pm

Amaryllis Fleming Concert Hall

Bartók
(1881–1945)

Sonata for 2 Pianos and Percussion, sz 110 30'
i *Assai lento – Allegro molto*
ii *Lento, ma non troppo*
iii *Allegro non troppo*

Alim Beisembayev piano
Gabriele Sutkute piano
Tobias Engelbrektsson percussion
Murray Sedgwick percussion & timpani

Steve Reich
(b 1936)

Quartet 16'

Francisco Couto piano
Alexander Doronin piano
Toril Azzalini-Machecler vibraphone
Isaac Harari vibraphone

Upcoming Events

CHAMBER SPOTLIGHT: THE GREAT WAR

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Pejačević Piano Quintet in B minor op 40

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RCM SCHOLARSHIPS

In 1882 an appeal was made to the British public to support the newly founded Royal College of Music. As a result, 50 scholarships were established. Of the 1,500 prospective students who applied, scholarships were awarded to applicants from across musical disciplines and society, including a mill girl, the daughter of a brickmaker, the son of a blacksmith and the son of a farm labourer. Over 140 years on much has changed, but the RCM remains committed to its founding principles – in particular, that no talented student should be denied an RCM education for want of funds. Last year, a total of nearly £4 million was awarded by the RCM to over half of our students. World-class music education is expensive and with the ever-increasing cost of living in London, every gift to the RCM Scholarships Fund truly makes a difference. For further information on how you can help secure the future of music, please contact Stephen Wilkinson, Head of Philanthropy on **0207 591 4743** or at stephen.wilkinson@rcm.ac.uk.



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Programme details correct at time of going to print.



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R O Y A L

COLLEGE

OF MUSIC

London

LES NATIONS

Wednesday 17 May 2023, 6pm
Performance Hall

LES NATIONS

Wednesday 17 May 2023, 6pm | Performance Hall

Supported by an anonymous RCM donor

Ashley Solomon director

Handel (1685–1759)	Trio in B minor op 2 no 1 HWV 386b	12'
	<i>i Andante</i>	
	<i>ii Allegro ma non tanto</i>	
	<i>iii Largo</i>	
	<i>iv Allegro</i>	

Aimee Taylor *flute* Xuanling Wan *violin* Siping Guo *bassoon*
Danny Murphy *lute* Apolline Khou *harpsichord*

Rameau (1683–1764)	Pièces de clavecin en concerts no 3	14'
	<i>i La Lapoplinière (Rondement)</i>	
	<i>ii La timide (Rondeaux gracieux)</i>	
	<i>iii Tambourins I and II</i>	

Joseph Lowe *violin* Samuel Ng *viola da gamba* Apolline Khou *harpsichord*

Corelli (1653–1713)	Trio Sonata op 2 no 1 in D major	5'
	<i>i Preludio: Adagio</i>	
	<i>ii Allemanda: Largo</i>	
	<i>iii Corrente: Allegro</i>	
	<i>iv Gavotta: Allegro</i>	

Joseph Lowe *violin* Xuanling Wan *violin* Sam Ng *cello*
Danny Murphy *lute* Apolline Khou *harpsichord*

Telemann (1681–1767)	Quartet in D minor TWV 43:d1 <i>Musique de table</i> [Tafelmusik] Production II	16'
	<i>i Andante</i>	
	<i>ii Vivace</i>	
	<i>iii Largo</i>	
	<i>iv Allegro</i>	

Siping Guo *bassoon* Aimee Taylor *flute* Samuel Finch *flute*
Samuel Ng *cello* Danny Murphy *lute* Apolline Khou *harpsichord*

Be transported to the courts of 18th-century Europe, as musicians from the Historical Performance Faculty explore chamber music for wind, strings and continuo performing on period instruments.

Opening the concert is Handel's Trio in B minor. The op 2 collection of six trio sonatas was written between 1717 and 1719 and was circulated in a 'bootleg' edition until they were officially published in 1733. This sonata follows the 'slow-fast-slow-fast' model of the Italian Sonata da chiesa and represent the culmination of a form popularised by Arcangelo Corelli in the 1680s.

Each suite of Rameau's collection of *Pièces de clavecin en concerts*, has between three and five movements all in the same major or minor key with many named after his contemporary composers, patrons and pupils. It was Rameau's intention for these works to be played either in an ensemble or by the harpsichord alone and he provided detailed instructions on how players could adapt the pieces. Throughout, the harpsichord has a starring role requiring skilful technique and virtuosic playing.

Telemann's Tafelmusik or 'musique de table' is the composer's best-known collection which consists of three 'productions' (parts) in various ensembles. The courtly melodies with their virtuosic instrumental techniques were written to accompany formal dinners. Each 'production' consists of an overture (suite for orchestra), a quartet, a concerto for two or three instruments and strings, a trio sonata and a solo sonata with continuo, and a conclusion where the key and instrumentation of the overture is resumed. An advertisement in a Hamburg newspaper of the time read: 'Lovers of music can expect in the coming 1733rd year a great instrumental work from the pen of Telemann. It consists of nine heavy pieces with seven, and again of so many light ones with one, two, three, to four instruments....'. 206 copies were subsequently ordered from all over Europe, including from renowned composers such as Quantz and Handel.

Royal College of Music

Founded in 1882, the RCM moved to its present site on Prince Consort Road in 1894. Illustrious alumni include Benjamin Britten, Ralph Vaughan Williams, Samuel Coleridge-Taylor, Gustav Holst, Dame Joan Sutherland, Sir Thomas Allen, Sir Colin Davis, John Wilson, Alina Ibragimova, Gerald Finley and Dame Sarah Connolly. In addition to its 1000 full time students, the College engages dynamically with a wider and more diverse community of children and adults through a dedicated range of creative activities delivered by RCM Sparks' education and participation projects, RCM Junior Department programme and the Creative Careers Centre. The growing schedule of live-streamed concerts and masterclasses can be viewed on www.rcm.ac.uk and www.youtube.com/rcmlondon.

A MASQUE FOR THE ENTERTAINMENT OF THE KING

Thursday 29 June 2023, 1.05pm | Performance Hall

Ashley Solomon director

Musicians from Hochschule für Künste Bremen

RCM Musicians

Blow Venus and Adonis

Musicians from the Royal College of Music's Historical Performance Faculty join forces with those from the Hochschule für Künste Bremen, for a concert performance of John Blow's opera of love, pain and passion – *Venus and Adonis: A Masque for the Entertainment of the King*.

This exquisite work, originally written for Charles II and performed at Court in the early 1680s, is the earliest through-composed (uninterrupted stream of music) opera in the English language. 340 years on, this special performance will now mark the coronation year of His Majesty King Charles III.

Tickets: £5

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MUSEUM LATES: SOMETHING NEW FROM SOMETHING OLD

Wednesday 17 May, 6pm

Museum Gallery

This concert is in partnership with Jonathan Cole and his composition students who are creating new music inspired by the collections.

Arya Pugala
(b 1990)

In Between Imaginary Chances

Matilda Sacco violin

Toby Longhurst Chinese bell *[date unknown]*

Daniel Adipradhana clavichord *[Arnold Dolmetsch, London, 1894]*

Molly Frances Arnuk
(b 2003)

Our Lady's Colour

Joe Berry viola *[Enrico Catenar, Turin, 1661]*

Ozgur Kaya bass viol *[Barak Norman, London, 1693]*

Larli Davies sopranino recorder

Anna Walker treble recorder

Toby Longhurst
(b 1999)

Fleten

Toby Longhurst piano *[John Broadwood & Sons, London, 1799]*

Safira Nielsen bass viol *[Barak Norman, London, 1693]*

Nien Chai
(b 1999)

Stratiotes

Sophia Lim Erhu

Matyáš Houf tenor recorder/ cornetto

Katharine Wing viola

Him Chan cello

Toril Azzalini-Machecler vibraphone, tam-tam

Jasmine Morris, Liam Dougherty
(b 2001, 1996)

Canto Metrics

Jasmine Morris electronics

Liam Dougherty electronics

Upcoming Events

MUSIC IN THE MUSEUM

Friday 19 May, 12.30pm

Museum Gallery

Repertoire to include:

Piazzolla Four Seasons of Buenos Aires

Spohr Duo for Two Violins in D major Op. 67 No. 2

Barber Adagio for Strings arr. For Saxophone Quartet

Michael Torke July

Tickets: Pay What You Can

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*RCM Vocal and Opera
Faculty presents...*

OPERA SCENES

5.30pm | 18 May 2023
Britten Theatre

Director Joe Austin
Conductor Mikey Pandya
Pianist Christina Lawrie

Production Team

Director

Joe Austin

Costume Assistant

Zoe Hammond

Conductor

Mikey Pandya

Set and Props

Britten Theatre Workshop

Pianist

Christina Lawrie

Lighting Designer

Rachel Astall

Head of Stage

Matthew Gorman

Stage Manager

Honor Klein

Costume Designer / Supervisor

Philip Engleheart

Cast

Daniela Popescu
Nathan Breeze
Connor Campbell
Laura Mekhail
Anna Heywood
Angelina Dorlin-Barlow
Faith Tucker
Amelia Langley
Anastasia Koorn
Charlotte Jane Kennedy
Sam Harris
David Afzelius
Felicitas Wrede
Jiyu Chen
Zixin Tang
Eyra Norman
Misato Makiyama

*And with special thanks to Rachel Allen
and Amelia Langley for stepping in at such
short notice.

Synopses

Don Pasquale

DONIZETTI

Norina Daniela Popescu*

Malatesta Nathan Breeze

Don Pasquale Connor Campbell

*Due to illness, Daniela will not be performing. We are grateful that Amelia Langley will be walking the role, while Rachel Allen will be singing.

Don Pasquale - a wealthy impresario - waits for his new prospective bride, Norina, to arrive. It's an arranged marriage, organised by his doctor - Malatesta. Malatesta is trying to trick Pasquale because he has agreed to help Norina get together with DP's nephew - Ernesto. Norina arrives dressed as a virgin nun and Don Pasquale preys on her youthful beauty. Norina agrees to marry Pasquale in a fake ceremony despite being disgusted by Pasquale's sickening behaviour.

The Enchanted Pig

DOVE

Mab Laura Mekhail

Dot Anna Heywood

Flora Angelina Dorlin-Barlow

Book Faith Tucker

Three young princesses decide to go into father's locked room, one of whom (Flora) has been entrusted with the key. They don't know what is on the other side of the door and fantasise about what could await them.

When they go through the door there is a book that they learn is the Book Of Fate - a magic book. It tells the three princesses who they will marry. Mab is first - she is to marry the King of the West; Dot is to marry the King of the East; Flora is to marry a Pig from the North. They hear their father returning and run out of the room.

Hänsel und Gretel

HUMPERDINCK

Gretel	Amelia Langley
Hänsel	Anastasia Koorn

Two children are working in impoverished circumstances and complaining of hunger. They long to be fed and to be able to dance and play. Gretel reveals to Hänsel that Mother has a bottle of milk for them to eat later - she will make a rice pudding. In joy they dance around, and get carried away, knocking the bottle of milk over the floor.

L'elisir d'amore

DONIZETTI

Adina	Charlotte Jane Kennedy
Nemorino	Sam Harris
Belcore	David Afzelius

Rich girl Adina spurns Nemorino - a poor boy. Nemorino asks a travelling salesman for an elixir that will persuade Adina to fall in love with him. He gives him a fake potion - some wine - claiming that she will fall in love with him the following day. He drinks it and is convinced (drunkenly) that Adina will fall in love with him tomorrow and therefore he can ignore her for now.

Adina gets annoyed by his blasé behaviour and agrees to marry another admirer - the military man - Belcore - in six days' time, to spite Nemorino. This new piece of information doesn't phase Nemorino as he knows she will fall in love with him tomorrow. His attitude angers both Adina and Belcore.

La fedeltà premiata

HAYDN

Celia

Felicitas Wrede*

Fileno

Jiyu Chen

*Due to illness, Felicitas will be walking the role while Rachel Allen will be singing from the side.

Celia has broken up with Fileno in order to save them both from being sacrificed but Fileno doesn't know this was the reason. In the interim Celia has been matched with someone else, and they are due to be sacrificed. Just before the ceremony Celia chances upon Fileno who is still angry with her for being promiscuous. Celia pleads with him to no avail.

Albert Herring

BRITTEN

Nancy

Anastasia Koorn

Emmie

Anna Heywood

Sid

Nathan Breeze

Budd

Connor Campbell

Percussion

Guy Hortie

Sid and Nancy decide to get Albert Herring drunk, and he makes a fool of himself in public, then goes missing. The whole town is out looking for him, and nobody knows where he has gone - or if he is still alive. Sid and Nancy have an argument because Nancy feels profoundly guilty about her involvement in getting Herring drunk. Superintendent Budd comes in and complains about how the town is poking their nose in the event, and not allowing him to get on with his job.

La belle Hélène

OFFENBACH

Hélène

Zixin Tang

Paris

Sam Harris

Paris returns to Helen of Troy's room and wakes her. Having dismissed his advances a couple of times (she's married after all) she pretends that she is still asleep and this is still a dream. Given that it's a dream she can afford to be a bit naughty without repercussions.

She asks Paris if she's as beautiful as the Goddess Venus - whom he met previously. Paris tells her that it was different because Venus showed him her naked shoulders. Helen uses the excuse that it's just a dream to show her shoulder. She then asks again and Paris says that Venus kissed him for a long time. Helen uses her usual excuse and allows Paris to kiss her.

~~Der Schauspieldirektor~~ CANCELLED

MOZART

Madame Herz

Eyra Norman

Madame Silberklang

Misato Makiyama

Monsieur Vogelsang

Sam Harris

Two singers - Madame Herz and Madame Silberklang - audition for a new theatre company, and the impresario employs them both, but Madame Silberklang will only agree to it if she is to be billed as the prima donna assoluta. Obviously Madame Herz is not very happy about this and they argue over who is the better/higher/louder singer. Vogelsang tries in vain to persuade them to let the music be the star of the show and to settle their differences.

The Cast



David Afzelius



Nathan Breeze



Connor Campbell



Jiyu Chen



Angelina
Dorlin-Barlow



Sam Harris

The Cast



Anna Heywood



Charlotte Jane
Kennedy



Anastasia Koorn



Amelia Langley



Misato Makiyama

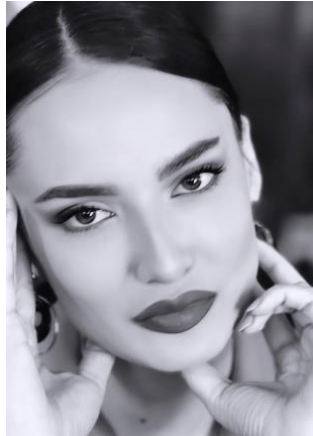


Laura Mekhail

The Cast



Eyra Norman



Daniela Popescu



Zixin Tang



Faith Tucker



Felicitas Wrede

Joe Austin

Director

Joe Austin is an established theatre and opera director who has worked in many of the major opera houses in the U.K. and abroad.

Previous directing credits include: Handel's *Theodora* (Northern Aldborough Festival); Mozart's *Le Nozze di Figaro* (Nevill Holt Opera); Wagner's *Siegfried*, Britten's *St Nicolas* (Opera North); Strauss' *Salome* (Bournemouth Symphony Orchestra); Stephen McNeff's *Vivienne* (Linbury Studio, ROH); Cavalli's *La Calisto* (Hampstead Garden Opera); Haydn's *Lo Speziale* (Retrospect Ensemble); Britten's *Albert Herring* (Surrey Opera); Janacek's *The Cunning Little Vixen*, Kodály's *Háry János*, Handel's *Orlando* (Ryedale Festival); Mendelssohn's *The Homecoming*, Britten's *The Prodigal Son* (Grimeborn Festival).

As associate/revival director: *A Christmas Carol* (Old Vic Theatre); *Katya Kabanova* (Teatro dell'Opera di Roma); *Aida* (Théâtre de Genève, Houston Grand Opera); *Fanciulla del West* (Santa Fe Opera); *Der Ring des Nibelungen* (Opera North); *Don Giovanni* (Basel Theatre, Norwegian Opera); *The Twilight Zone* (Ambassador's Theatre, Almeida Theatre).



Mikey Pandya

Conductor



Michael Pandya is a British pianist and conductor, increasingly sought-after as a performer and vocal coach in the UK and Europe.

A former young artist at the Bayerische Staatsoper, he has appeared on the performance stage alongside many high-calibre established and emerging musicians including Graham Johnson, Željko Lučić, Jonathan Lemalu, Robin Tritschler, Michael Nagy, Ema Nikolovska, Freddie de Tommaso, Harriet Burns, William Thomas, Andrew Hamilton, Leo Popplewell and Sarah Gilford.

As a song pianist, Michael has been awarded several prestigious prizes including the Pianist Prize at the Wigmore Hall International Song Competition, at the Gerald Moore Award, at the Kathleen Ferrier Awards, and at the Maureen Lehane Vocal Awards.

Highlights of recent seasons include performances at the Wigmore Hall, Bayerische Staatsoper, Wolf Akademie Stuttgart, Fundación Juan March Madrid, KlavierFestRuhr, Jubiläums Festival Munich, Oxford Lieder Festival, Newbury Spring Festival, Royal Overseas-League, the Barbican Hall, Leeds Lieder Festival, and live performances on BBC Radio 3. Michael is a Samling Artist, as well as being a regular pianist for the Samling Academy. He has given recitals for the Park Lane Group, the Concordia Foundation and City Music Foundation, and has received the Graham Johnson Fellowship at SongFest, Los Angeles.

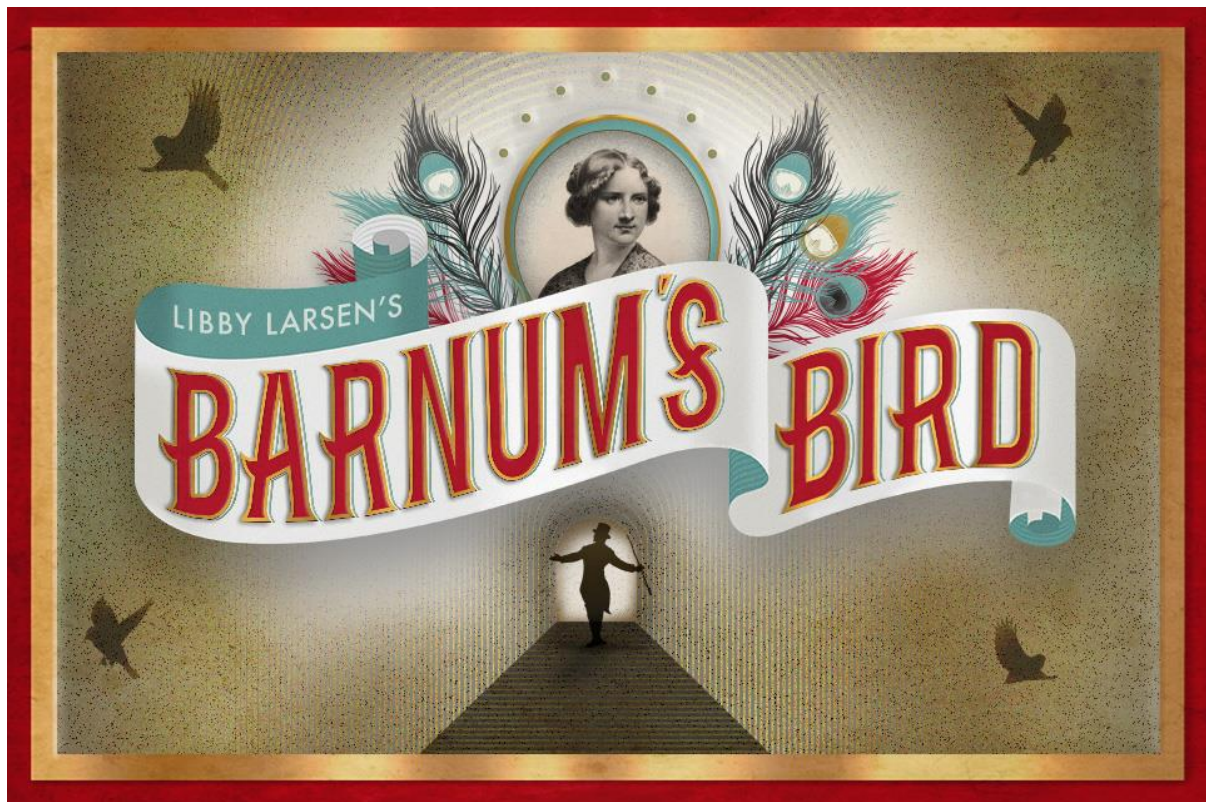
Also a passionate vocal coach, Michael works as a member of staff at the Royal College of Music, as well as being regularly employed by the International Meistersinger Akademie and the Georg Solti Accademia. As a conductor and musical director, he has led from the harpsichord concerts given by Young Artists at the Bayerische Staatsoper, and will conduct the Opera Scenes at the RCM in May 2023. Previously he worked as a répétiteur for New Chamber Opera, directing, coaching and conducting numerous productions.

In 2022 Michael was made an Associate of the Royal Academy of Music. Formerly Michael studied at the Guildhall School of Music and Drama, Royal Academy of Music and University of Oxford. Teachers have included Graham Johnson, Julius Drake, Michael Dussek, James Baillieu, Ian Brown, Caroline Palmer and Sholto Kynoch.

UPCOMING EVENTS

IN THE RCM VOCAL FACULTY

SUMMER TERM 2023



Libby Larsen *Barnum's Bird*

7:00pm | 28, 30 June, 1, 3 July | Britten Theatre

Michael Rosewell conductor
Ella Marchment director
Madeleine Boyd designer
Rachel Astall lighting designer
Adam Haigh choreographer

Tickets £20, £40, £60, £10 under 35

Find other events at www.rcm.ac.uk/events

MUSIC IN THE MUSEUM

Friday 19 May, 12.30pm

Museum Gallery

Babadjanian (1921–1983)	Humoresque	3'
Tarrega (b 1852-1909)	Variaciones sobre 'El Carnaval de Venecia' de Paganini	9'

Arie Dakesian guitar

Spohr (1784–1859)	Duo for Two Violins in D major op 67 no 2 <i>i Allegro</i>	8'
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Joe Macdonald violin
Teodoras Kasteckas violin

Telemann (1681–1767)	Fantasia no 1 for solo viola <i>i Largo</i> <i>ii Allegro</i> <i>iii Grave</i>	7'
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Elena Accogli viola

Barber (1910–1981)	Adagio for Strings (arr for saxophone quartet)	8'
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Tourist Quartet
Lydia Cochrane soprano saxophone
Maya Mitra alto saxophone
Matthew Stringer tenor saxophone
Lucia Breslin baritone saxophone

Michael Torke (b 1961)	July	8'
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Astral Quartet
Oliver Lee soprano saxophone
Leopoldo Mugnai alto saxophone
Annabella Chenevix Trench tenor saxophone
Ethan Townsend baritone saxophone

SUPER STRINGS SUNDAY

Sunday 21 May, from 11am
Amaryllis Fleming Concert Hall

RCM string players take to the stage for our ever-popular annual Super String Sunday. From large ensembles to solo players, experience breathtaking performances from across our String Faculty.

Hear a cornucopia of music throughout the day – with well-loved favourites as well as lesser-known works – including Bernardus van Bree's Allegro for four string quartets featuring RCM Junior Fellows, the Alkyona Quartet.

Tickets: Pay What You Can
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ROYAL

COLLEGE

OF MUSIC

London

RCM AT ST. MARY ABBOTS

Friday 19 May, 1.05pm

Welcome to this performance at Saint Mary Abbots Church. Please turn off your mobile phone to avoid any disturbance to the performers. Photographs may only be taken during applause following a performance, unless otherwise notified. Private filming, sound recording and commercial photography are not permitted without prior written permission.

Beethoven
(1770–1827)

Piano Sonata op 26 in E flat major 6'
i Das Lebewohl: Adagio-Allegro

Anastasia Barabanova piano

Debussy
(1862–1918)

L'Isle Joyeuse 6'

Can Lu piano

Dodgson
(1924–2013)

Sonata no 7 20'
i Allegro moderato
ii Poco adagio
iii Allegro vivace - Allegretto - Allegro vivace

Osman Tack piano

Poldowski
(1879–1932)

Violin Sonata in D minor 24'
i Andante languido
ii Scherzo
iii Finale

Lucy Holmes violin
Kumi Matsuo piano

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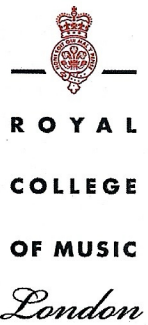
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ROYAL COLLEGE OF MUSIC

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Junior Department Concert

In aid of the RCMJD Friends

Saturday 20 May 2023, 5.30pm, Britten Theatre

Welcome to the Royal College of Music. For the benefit of musicians and audience members, please turn off your mobile phone. Photography, private filming and sound recording are not permitted without prior written permission from the College and the agreement of all performers. *For further details, please see RCM Public Recording Policy at www.rcm.ac.uk.* Latecomers will not be allowed into the auditorium until a suitable break in the programme. In the interests of safety, sitting or standing on the steps, gangways or floors is strictly prohibited. Thank you for your co-operation.

Tonight's concert is generously supported by the Friends of the RCMJD, a loyal and dedicated team whose work is invaluable in supporting the activities of the RCMJD. As well as providing hospitality for our visitors, running a music ordering service for students and staff on Saturdays, and assisting with the purchase of specialist instruments and bows, the RCMJD Friends finance the hire of external venues each year for our more high-profile concerts. Our students often enjoy the opportunity to perform new music, thanks to the generous support of the RCMJD Friends, who regularly commission new works from leading composers.

Intermediate Cello Ensemble Robin Thompson-Clarke *tutor*

Phillips/Larson arr Ginsberg *Knight Rider* 1.5'

Boccherini Largo della III Sonata in sol Maggiore per Violoncello e Pianoforte 3'

Shostakovich arr Johnston *Jazz Suite no2 Waltz II* 3.5

Andrew Ah-Weng, Emily Elliott, Kohana Fish, Lucas Gebrehiwet, Anna Lea Gonzales Duba, Larry Jang, Atticus Larard, Tyrone Musngi, Isabella Song, Jamie Zweimueller

Konstantin Lapshin *piano*

Chopin *Scherzo no2 in B-flat minor op31* 7.5'

Upper Voices Joy Hill *conductor* Martyn Noble *piano*

Durufié *Tota pulchra es* from *Quarte Motets* 3'

Bob Chilcott *Can You Hear Me?* 5'

Mae Amin, Maxine Chu, Chloe Dong, Jessica Elliott, Niara Fell, Miriam Grant, Caia Harris, Elara Jacobs, Katherine Jin da Silva, Claudia Membery, Methu Menuwara, Beatrice Murray, May Noble-Eales, Lucy Palfery, Hanhan Qu, Lillia-Rose Pirie, Rosie Rodriguez-Vassiliou, Kate Rowsell Ryan, Bonnie Shaw, Clara Sherratt, Alma Silvera, Leah Wiseman, Isabel Woolf

Sara Dhillon <i>jazz piano</i> Cameron Sinclair <i>drums</i> Shirley Smart <i>cello</i>	
Sara Dhillon <i>The Long Goodbye</i>	6.5'
Smart <i>Waltz for an Amethyst</i>	4'
Recorder Ensemble Rebecca Austen-Brown <i>tutor</i>	
Joseph Kosma 1946 arr A Knight <i>Autumn Leaves</i>	4'
Jude Carter, Polly Casey, Isabella Mackie, Dimity Shorrock, Mia Vojic	
Oliver Chandler & John Mitchell <i>guitar</i>	
Vivaldi arr J Mitchell <i>Concerto for 2 Mandolins in G RV532 ii Andante</i>	3'
Pernambuco arr J Mitchell <i>Sons de Carrilhões</i>	3'
Clara Rodriguez <i>piano</i> Stephen Bryant <i>violin</i>	
Federico Ruiz <i>Zumba que zumba</i> dedicated to Clara Rodriguez	3'
John Williams <i>Schindler's List</i>	3.5'
Weill Arr Bryant <i>Mack the Knife</i>	3'
Junior Choir Katie Teage <i>conductor</i> Tony Ingham <i>piano</i>	
15/16th C. <i>Din Dirin Din - Cancionero de Palacio</i>	1.5'
Legeti Auntie Julie <i>Auntie Cathy</i>	1'
Pete Churchill <i>Tapestry of Life</i>	4'
Survivor arr Teage <i>Eye of the Tiger</i>	3.5'
Kitty Ajaz, Hugo Borrión, Alex Cetateanu, Youer Chen, Alice Cumberbatch, Lorenzo Dore, Amelie Greenstein, Ethan Hesse, Charlie Jang, Torry Jang, Clare Jennings, Katy John, Anaiyah Kashim, Elyssa Kiang, Sean Lau, Ray-Chinh Le, Rundong Liu, Eliora McDonald, Benny Napier, Sapphire Ng, Deedeh Rouhani, Emma Seymour, Isabella Shi, Ayase Shiotsuka, Neel Sumanth, Samvid Sridhar, Ka W'ing Yau	

Dixie Band David Price *conductor*

John Kander arr Les Lake *Cabaret*

3'

Irving Berlin arr Donal Bannister *Steppin' Out With My Baby*

3'

Lucas Gebrehiwet *trumpet*, Saskia Carter *clarinet*, Kezia Colton *saxophone*,
Ben Clarke *trombone*, Jameil Richards *bass*, Jacob Carr & Uma Kukreja *drums*

Friends Choral Society James Davey *conductor* Paul Archbold *piano*

Franck arr Rutter *Panis Angelicus*

3.5'

Whitacre Bonner and Gordon *The Seal Lullaby*

4.5'

arr Greg Jasperse *Happy Together*

2.5'



Royal College of Music Junior Department, Prince Consort Road, London SW7 2BS
+44 (0) 20 7591 4334 | jd@rcm.ac.uk | www.rcm.ac.uk/junior

Miranda Francis *Head of Junior Programmes*

Ben Storey *Assistant Head of Junior Programmes*

Gill Redfern *Administrator* Molly Bevan *Administrative Coordinator*

John Mitchell *Performance Manager*

Junior Department

Represent

*A special Platform featuring a varied programme of works
by under-represented composers*

Gamal Khamis *specialist tutor*
Maria Tarasewicz *piano*

Saturday 20 May 2023, 3pm
Performance Hall

Welcome to the Royal College of Music Junior Department and our weekly Performers Platform, where students are given the opportunity to play alongside one of the country's finest accompanists and receive expert performance feedback. For the benefit of musicians and audience members, please turn off your mobile phone. Latecomers will not be allowed into the auditorium until a suitable break in the programme. In the interests of safety, sitting or standing on the steps, gangways or floors is strictly prohibited. For safeguarding and copyright reasons, it is not permitted to make audio or video recordings during Performers Platform. Thank you for your co-operation.

- 3.00 Claudia Mambery *piano* (pupil of Claudia Schurr)
Lili Boulanger *Trois Morceaux Pour Piano*
i D'un vieux jardin ii D'un jardin clair iii Cortège 6.5'
- 3.08 String Quartet (Julia Wilson *tutor*)
Eli Tomey & Imogen Gray *violin* Jess Elliott *viola* Ludovico Wernig *cello*
J C Arriaga 4tet no1 D minor *i Allegro* 5'
- 3.15 Cyrus Tahbaz *flute* (pupil of Andrea Charles)
Arrieu *Sonatine* 6.5'
- 3.23 String Quartet (Julia Wilson *tutor*)
Beatrice Murray & Mae Amin *violin* Zachary Lam *viola* Kalli Zielger *cello*
Fanny Mendelssohn Quartet in E flat
i Adagio ma non troppo ii Allegretto 7'

- 3.30 Cecilia Committeri *clarinet* (pupil of Jessie Grimes)
Jessie Montgomery Peace 5'
- 3.38
- 3.45 Duo Livia Bayley & Bronwen Roberts trumpet (Torbjorn Hultmark *tutor*)
Regina Harris Baiocchi Miles Per Hour 4'
- 3.54 Jane Lee *violin* (pupil of Viktoria Grigoreva)
Amy Beach Romance op23 6.5'
- 4.00 Brass Quintet (Torbjorn Hultmark *tutor*)
Lucy Butlin & Eleanor McKenzie-Jones trumpet Polly Casey horn
Ellie Curson *trombone* Nona Lawrence tuba
Judith Bingham A Dream of the Past 7'
i Prologue ii Ophelia iii The Bridesmaid
- 4.15 String Quartet (Amy Tress *tutor*)
Rachel Cheung & Almond Zhao *violin*
Isabel Woolf *viola* Inez Karlsson *cello*
Ethyl Smyth String Quartet in E minor *i Allegro lirico* 12'

- 4.30 Duo Yunus Eshekh-Alonso *violin* Jiahao Zhang *piano* (Amy Tress *tutor*)
Clara Schumann Three Romances *i Andante molto* 3'
- 4.45 String Quartet (Julia Wilson *tutor*)
Taylor Lai & Eliza de Silva *violin*
Rosie Rodriguez Vassiliou *viola* Emily Elliott *cello*
Emilie Mayer Quartet in E minor *i Allegro Maestoso* 7'
- 5.00 String Quartet (Hilary Sturt *tutor*)
Haolin Zhao & Arabella Thornton *violin* Jamie Jones *viola* Eva Gowan *cello*
William Grant Still Dances from Panama 4'
-

Royal College of Music Junior Department,
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John Mitchell *Performance Manager*

MUSIC IN THE MUSEUM

Friday 26 May, 12.30pm

Museum Gallery

Philidor (1681 – 1731)	Premiere Suite	12'
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Aimée Taylor baroque flute **Matthew Millkey** baroque violin **Kiele Sacco** harpsichord

JS Bach (1685–1750)	Trio Sonata in G major BWV 1038	8'
	<i>i</i> <i>Largo</i>	
	<i>ii</i> <i>Vivace</i>	
	<i>iii</i> <i>Adagio</i>	
	<i>iv</i> <i>Presto</i>	

Aimée Taylor baroque flute **Xuanling Wan** baroque violin **Apolline Khou** harpsichord

Vivaldi (1678–1741)	Concerto da camera in F major RV 100	9'
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Telemann (1681–1767)	Sonata a 4 in D minor TWV 43:d3	9'
	<i>i</i> <i>Adagio</i>	
	<i>ii</i> <i>Allegro</i>	
	<i>iii</i> <i>Largo</i>	
	<i>iv</i> <i>Allegro</i>	

Matyáš Houf recorder **Joseph Lowe** viola **Siping Guo** bassoon **Apolline Khou** harpsichord

JS Bach (1685–1750)	The Art of Fugue BWV 1080 <i>Contrapunctus I</i>	4'
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Matyáš Houf recorder **Joseph Lowe** viola **Siping Guo** bassoon **Pau Hernandez Santamaria** sackbut

Upcoming Events

MUSIC IN THE MUSEUM

Friday 2 June, 12.30pm

Museum Gallery

Repertoire to include:

JS Bach Cello Suite no 3

Rózsa Solo violin Sonata

JS Bach Partita no 2 for solo violin

Tickets: Pay What You Can

Box Office 020 7591 4314 | www.rcm.ac.uk/events

RCM SCHOLARSHIPS

In 1882 an appeal was made to the British public to support the newly founded Royal College of Music. As a result, 50 scholarships were established. Of the 1,500 prospective students who applied, scholarships were awarded to applicants from across musical disciplines and society, including a mill girl, the daughter of a brickmaker, the son of a blacksmith and the son of a farm labourer. Over 140 years on much has changed, but the RCM remains committed to its founding principles – in particular, that no talented student should be denied an RCM education for want of funds. Last year, a total of nearly £4 million was awarded by the RCM to over half of our students. World-class music education is expensive and with the ever-increasing cost of living in London, every gift to the RCM Scholarships Fund truly makes a difference. For further information on how you can help secure the future of music, please contact Stephen Wilkinson, Head of Philanthropy on **0207 591 4743** or at stephen.wilkinson@rcm.ac.uk.



Filming, recording and photography are not permitted without prior written permission.



For the benefit of musicians and audience members, please turn off your mobile phone.

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Latecomers will not be allowed into the auditorium until a suitable break. In the interests of safety, sitting or standing on the steps or floors is strictly prohibited. Thank you for your co-operation.

Programme details correct at time of going to print.

RCM AT ST. MARY ABBOTS

Friday 26 May, 1.05pm

Welcome to this performance at Saint Mary Abbots Church. Please turn off your mobile phone to avoid any disturbance to the performers. Photographs may only be taken during applause following a performance, unless otherwise notified. Private filming, sound recording and commercial photography are not permitted without prior written permission.

Zhang Shuai (b 1979)	3 Preludes op 18 No 1 No 2 No 3	10'
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Abe Sam piano

Chopin (1810–1849)	Barcarolle op 60 in F sharp major	9'
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Nico Varela piano

R Schumann (1810–1856)	Frauenliebe und Leben i <i>Seit ich ihn gesehen</i> ii <i>Er ser herrlichste von Allen</i> iii <i>Ich kannst nicht fassen nicht glauben</i>	8'
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Liszt (1811–1886)	Die Lorelei	5'
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Bachelet (1864–1944)	Chere Nuit*	5'
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Maddie Perring soprano **Magdalene Ho** piano **Cecilia Blencowe** violin*

Debussy (1862–1918)	Cello Sonata L.135 i <i>Prologue: Lent, sostenuto e molto risoluto</i> ii <i>Sérénade: Modérément animé</i> iii <i>Finale: Animé, léger et nerveux</i>	11'
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Carys Underwood cello **Archie Bonham** piano

Upcoming Events

RCM AT ST. MARY ABBOTS

Friday 2 June, 1.05pm

St. Mary Abbots Church

Repertoire to include:

Schubert Piano Sonata no 18 in G major D 894

Fauré Piano Trio in D minor op 120

Beethoven Violin Sonata no 8 op 30 no 3

Bartók Out of Doors, Sz. 81

Tickets: Pay What You Can

Box Office 020 7591 4314 | www.rcm.ac.uk/events

ROYAL COLLEGE OF MUSIC

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R O Y A L

COLLEGE

OF MUSIC

London

MUSIC IN THE MUSEUM

Friday 02 June, 12.30pm

Museum Gallery

JS Bach
(1685–1750)

Cello Suite no 3
i Prelude
ii Allemande
iii Courante
iv Sarabande
v Bourree I
vi Bourree II
vii Gigue

21'

Eddie Mead cello

Rózsa
(1907–1995)

Solo Violin Sonata op 40
i Allegro moderato

7'

Masa Stopar violin

JS Bach
(1685–1750)

Partita no 2 for Solo Violin
v Ciaccona

14'

Annissa Kali Gybel violin

Upcoming Events

MUSIC IN THE MUSEUM

Friday 9 June, 12.30pm

Museum Gallery

Repertoire to include:

George Walker Wind Set

JS Bach English Suite no 2 in A minor BWV 807

Handel Neun Deutsche Arien

Tickets: Pay What You Can

Box Office 020 7591 4314 | www.rcm.ac.uk/events

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Programme details correct at time of going to print.



ROYAL

COLLEGE

OF MUSIC

London

ROYAL COLLEGE OF MUSIC

Music in the Museum

Date: Friday 2 June 2023

Time: 12.30pm

Venue: Museum Gallery

Duration: 42

Concert Manager: N/A

Green Room: LG13

Dress Code: Concert Dress

If you are performing as a soloist, please dress as you would for a professional concert engagement. You may wish to look at performances on the [Wigmore Hall YouTube channel](#) for ideas of what to wear for a chamber venue.

If you are performing as a chamber ensemble, we require you to wear the same **colour scheme** to ensure that you look professional and prepared for concert engagements. We recommend **Concert Dress Black** as everyone should have an item of black clothing.

We reserve the right to ask you not to perform if we feel you are not dressed appropriately for a concert performance.

As a general rule you will not be allowed to perform if you are wearing **branded clothing, jeans/chinos or trainers**.

Please note that the dress code above also applies to page turners.

Running Order:

JS Bach
(1685–1750)

Cello Suite No. 3
i Prelude
ii Allemande
iii Courante
iv Sarabande
v Bourree I
vi Bourree II
vii Gigue

21'

Eddie Mead cello

JS Bach
(1685–1750)

Partita no 2 for solo violin
v *Ciaccona*

14'

Annissa Kali Gybel violin

Rehearsals:

11:15-12:00	JS Bach - Cello Suite No. 3
10:55-11:15	Rózsa - Solo violin Sonata
10:15-10:55	JS Bach - Partita no 2 for solo violin

Useful Information

On the Day

- Please arrive to your rehearsal on time and ready to perform. If you are running late or are no longer able to attend the rehearsal, please contact chambermusic@rcm.ac.uk so that we are aware of the situation.
- During the rehearsal, the stage manager will drop in to ask about your requirements. Please consider the following:
 - How many stands and chairs do I need?
 - Do I have a page turner?
 - Should I let them know about any special requirements such as having two stands for page turns?
- Once you have finished your rehearsal, you are free to leave but please arrive at the Green Room **at least 20 minutes** before the concert begins. Even if you are performing towards the end of the concert, you must be waiting in the green room before the concert starts or you may not be able to perform.
- Please check the durations of the pieces in the programme and head down to the backstage area of the performance space **5 minutes** before you are due to perform. If the programme is running ahead of schedule, a stage manager will come and collect you from the Green Room.

Box Office

We would like everyone to have a wonderful time performing as part of this series. Therefore, we strongly encourage you to invite students, professors, friends and family to attend your concert as audience.

All attendees must secure a ticket from the box office or website including students and staff at RCM. If they do not purchase a ticket before the performance, they will not be allowed into the auditorium.

Please encourage your guests to stay for the whole performance as it is beneficial for everyone to have a nice, full audience to perform to.

Box Office 020 7591 4314 | www.rcm.ac.uk/events

Spoken Introductions

For all Rush Hour & Lunchtime concerts, including those at the Austrian Cultural Forum and St. Mary Abbots Church, performers are required to give a spoken introduction.

Good starting points are:

1. **The Performer(s)** – Your name, where you are from, level of study, how you started making music together.
2. **The Composer** – Where were they from? Where were they when they wrote the piece?
3. **The Work** – Audiences appreciate some help navigating through the work. Try to keep it simple – i.e. where they might have heard the piece before, playing recurring themes/motifs.

Relax and be yourself – these short introductions are an easy way for the audience to get to know a little more about the piece and about you as a musician and a person!

Recordings

Personal recordings of any type are not permitted for RCM concerts.

We are unable to facilitate Panopto recordings in the Museum.

If you have any further questions or concerns, please contact chambermusic@rcm.ac.uk

RCM AT ST. MARY ABBOTS

Friday 2 June, 1.05pm

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Schubert (1797–1828)	Piano Sonata no 18 in G major D 894 <i>i Molto moderato e cantabile</i>	10'
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Yating Wang piano

Fauré (1845–1924)	Piano Trio in D minor op 120 <i>i Allegro ma non troppo</i> <i>ii Andantino</i> <i>iii Allegro vivo</i>	21'
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Joe Macdonald violin
Carys Underwood cello
Archie Bonham piano

Beethoven (1770–1827)	Violin Sonata no 8 op 30 no 3 <i>ii Tempo di minuetto, ma molto moderato e grazioso</i>	9'
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Zhi Hsuan Lim violin
Sophia Lim piano

Scriabin (1872–1915)	Piano Sonata in G sharp minor op 19 no 2 <i>i Andante</i> <i>ii Presto</i>	14'
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Gabrielè Sutkutė piano

Upcoming Events

RCM AT ST. MARY ABBOTS

Friday 9 June, 1.05pm

St. Mary Abbots Church

Repertoire to include:

Franck Sonata for Violin and Piano in A

Brahms String Sextet no 1 in B flat major op 18

Tickets: Pay What You can

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ROYAL

COLLEGE

OF MUSIC

London

Junior Department
Chamber Music Competition
Final Round

Callum Smart *adjudicator*

Saturday 3 June 2023, 5.30pm
Performance Hall

Brahms Clarinet Quintet op115 *i Allegro* 9'

Jane Hammond *clarinet* Chloe Prins & Nellie Holmes *violin*
 Sassan Bhanji *viola* Riya Hamie *cello*
 Leandro Silvera *tutor*

Zemlinsky Humoreske 5'

Isaac Skey *flute* Rhea Jo *oboe* Larry Zhang *clarinet*
Cailin Breslin *bassoon* Polly Bishop *horn*
Douglas Mitchell *tutor*

Ravel Piano Trio in A Minor *ii Modéré* 9'
Tuna Dyonmez *piano* Flora Clapham *violin* Haru Ogiwara *cello*
Neil Roxburgh *tutor*

Jessie Montgomery Strum 8'

Isabell Karlsson & Rhys Evans *violin*
Annabel Marshall *viola* Megan Clarke *cello*
Simon Smith *tutor*

Mendelssohn Piano Trio no1 in D Minor op49 9'

i Molto allegro e agitato
Masha Vasilyeva *piano* Frankie Davies *violin* Ola Kiezun *cello*
Konstantin Lapshin *tutor*

Dvorak Quintet op97 *iv Allegro giusto* 9.5'

Flora Clapham & Nellie Holmes *violin*
Jaren Ziegler & Jamie Jones *viola* Riya Hamie *cello*
Michal Kaznowski *tutor*

Adjudication by Callum Smart

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John Mitchell *Performance Manager* **Hilary Sturt** *Head of Chamber Music*



ROYAL

COLLEGE

OF MUSIC

London

Junior Department Performers Platform

Hilary Sturt *specialist tutor*
Maria Tarasewicz *piano*

Saturday 3 June 2023, 3pm
Performance Hall

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3.00 String Quartet (Emily Pond *tutor*)
Lucia Rapisarda Okamoto & Noah Keleta *violin*
Kendra Wilberforce *viola* Atticus Larard *cello*
Beethoven String Quartet no1 in F op18 no1 i *Allegro con brio* 10'

3.15

3.22 String Quartet (Esther King Smith *tutor*)
Emma Seymour & Torry Jang *violin* William Yu *viola* Sam Lewens *cello*
Rupert Gillett Kingdom of the Talking Animals *Two Elderly Swans* 2'
Rona Porter The Sleep-Stealers Reel 3'

3.30 Duo (Cecilia Sultana De Maria *tutor*)
May Noble-Eales & Emira Kangesan *harp*
Respighi *Siciliana* 4'

- 3.35 String Quartet (Esther King Smith *tutor*)
 Ellie McKenzie-Jones & Miriam Grant *violin*
 Jessica Elliott *viola* Euna Oh *cello*
 Dvorak String Quartet in F major op96 American 8'
i Allegro ma non troppo
- 3.45 Duo (Andrea Charles *tutor*)
 Jamaal Kashim *harp* Hanhan Qu *flute*
 Mozart Flute and Harp Concerto K299 *i Allegro (no cadenza)* 10'
- 4.00 Trio (Francesca Moore-Bridger *tutor*)
 Arthur Kay, Emma Seymour, Niara Fell *horn*
 Trios für Hörner in E op82 *i untitled* 4'
- 4.15 Brass Quintet (Francesca Moore-Bridger *tutor*)
 Oscar Lamb & Elara Jacobs *trumpet* Arthur Kay *horn*
 Maxine Chu *trombone* Tristan McCardel *tuba*
 Gershwin arr Martin Cotton By George! 8'
i By Strauss ii Love is Here to Stay iii Fascinating Rhythm
- 4.30 String Quartet (Erica Dearing *tutor*)
 Aidan Zhao & Katherine Jin Da Silva *violin*
 Emma Seymour *viola* Alma Silvera *cello*
 Mendelssohn String Quartet no7 op81 *ii Scherzo* 4.5'
 Artciboucheff Les Vendredis *Serenade in A major* 5'

- 4.45 Junior Cello Ensemble (Robin Thompson-Clarke *tutor*)
Kitty Ajaz, Hugo Borrion, Alex Cetateanu, Charlie Jang,
Anaiyah Kashim, Alma Silvera, Anna Lea Gonzalez Duba
Faure Panis Angelicus 3.5'
Metzler Cello Quartet *ii Langsam* 3'
- 5.00 Piano Trio (Neil Roxburgh *tutor*)
Reuben Moisey *piano* Eli Tomey *violin* Inez Karlsson *cello*
David Nathaniel Baker Jubilee from Roots II 5'



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Miranda Francis *Head of Junior Programmes*
Ben Storey *Assistant Head of Junior Programmes*
Gill Redfern *Administrator* Molly Bevan *Administrative Coordinator*
John Mitchell *Performance Manager*

MUSIC IN THE MUSEUM

Friday 9 June, 12.30pm

Museum Gallery

Frescobaldi (1583–1643)	Book of Toccatas no 2 <i>i Toccata prima</i>	4'
JS Bach (1685–1750)	English Suite no 2 in A minor BWV 807 <i>i Prelude</i> <i>ii Allemande</i> <i>iii Courante</i> <i>iv Sarabande</i> <i>v Les agréments de la même Sarabande</i> <i>vi Bourrée I alternativement</i> <i>vii Bourrée II</i> <i>viii Gigue</i>	14'
Scarlatti (1660–1725)	Sonata in F major K 204a <i>i Allegro</i> <i>ii Allegro</i> <i>iii Allegrissimo</i>	3'
Paul Mnatsakanov harpsichord		
Schenck (1660–1712)	L'Echo du Danube op 9: Sonata no 6 in A minor <i>i Adagio - allegro - adagio</i> <i>ii Vivace - largo - allegro - largo - largo</i> <i>iii Giga</i>	10'
Safira Nielsen cello		
Arnold (1921–2006)	Wind Quintet op 2 <i>i Allegro</i> <i>ii Presto</i> <i>iii Alla marcia</i>	12'

Viviane Ghiglino flute **Patricia Khachkalyan Gomes** oboe **Connor Hargreaves** clarinet
Lucas Boardman horn **Emily Ambrose** bassoon

Upcoming Events

FESTIVALL IN THE MUSEUM: THE FORTEPIANO

Sunday 18 June, 12pm

Museum Gallery

Repertoire to include:

Clara Schumann 3 Romances op 11

Fanny Hensel Fantasia for Cello and Piano

Louise Farrenc Cello Sonata op 69

Tickets: Pay What You Can

Box Office 020 7591 4314 | www.rcm.ac.uk/events

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Latecomers will not be allowed into the auditorium until a suitable break. In the interests of safety, sitting or standing on the steps or floors is strictly prohibited. Thank you for your co-operation.

Programme details correct at time of going to print.



ROYAL

COLLEGE

OF MUSIC

London

RCM AT ST. MARY ABBOTS

Friday 9 June, 1.05pm

Welcome to this performance at Saint Mary Abbots Church. Please turn off your mobile phone to avoid any disturbance to the performers. Photographs may only be taken during applause following a performance, unless otherwise notified. Private filming, sound recording and commercial photography are not permitted without prior written permission.

Franck
(1822–1890)

Sonata for Violin and Piano in A major 8'
iii Ben moderato: Recitativo-Fantasia

Sally Aiko Dando violin
Archie Bonham piano

Brahms
(1833–1897)

String Sextet no 1 in B flat major op 18 35'
i Allegro ma non troppo
ii Andante ma moderato
iii Scherzo. Allegro molto.
iv Rondo. Poco allegretto e grazioso

Natasha Sutanto violin
Joe Macdonald violin
Sam Scheer viola
Becca Marr viola
Theodore Baujard cello
Angie Okano cello

Upcoming Events

RCM AT ST. MARY ABBOTS

Friday 16 June, 1.05pm

St. Mary Abbots Church

Repertoire to include:

Tchaikovsky Dumka op 59

Shostakovich Cello Sonata op 40

De Falla Suite Populaire Espagnole

Khachaturian Trio for Clarinet, Violin and Piano, op 30

Tickets: Pay What You Can

Box Office 020 7591 4314 | www.rcm.ac.uk/events

ROYAL COLLEGE OF MUSIC

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ROYAL

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Junior Department
Contemporary Music Concert

Saturday 10 June 2023, 5.30pm
Performance Hall

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New works for harpsichord performed by **Jane Chapman**

Alexander Crawford

Miles Turici

The piece found its genesis in two contrasting inspirations; the music of the French Baroque, and an ancient tradition of sabre dances held in the winters of Zurich. The result is a Bourée: paying homage to the great harpsichordists Rameau and Couperin, invoking primal feelings of a long-forgotten folk tradition, whilst staying true and relevant to the modern world through the composer's craft and voice.

Antonia Zadrag

Exuberance

Exuberance is a representation of the joy in artistic freedom which we have reached in the modern day. Though written for the harpsichord, an instrument associated with the Baroque period -it strives to reject Baroque limitations- with its jazz influences and varied harmony.

Asher Saipe

Brownian Motion

Brownian Motion is the random movement of particles as a result of their collision with one another in a fluid. Inspired by Continuum by Ligeti, my piece attempts to depict this seemingly random and chaotic motion.

Isgbella Rose Nichols

The Attic Magician

'This piece explores a narrative of experimentation, magical imagery, and musical effects uniquely achievable in the unusual, and highly characterful voice of the harpsichord. The music illustrates the imagining, preparing, and casting of a spell as a magician contemplates, formulates and gradually adapts musical motifs as their magic takes shape. The returning themes and swelling intensity of the music attempts to invoke strong visual and sensory ideas in the imaginations of listeners, encouraging them to engage with the music as if with the magic itself.'

Sam Lewens**Tango**

This piece was written in the Latin American style using frequent polyrhythms. It gradually builds to a final climax by layering the different melodies, harmonies and bass lines. It was written to explore the harpsichord's tonal similarities with instruments such as the guitar.

Tristan McCardel**The Antikythera Mechanism**

The Antikythera mechanism is an Ancient Greek hand-powered orrery, described as the oldest known example of an analogue computer, used to predict astronomical positions and eclipses in advance. The piece illustrates the intricacies of this awe-inspiring device by using the harpsichord's mechanical, shimmering qualities to convey how it predicts a dark eclipse or a shining umbra, and more!

Maddy Chasser-Hesketh**Index in the Wrong Place**

Index in the Wrong Place is an ongoing exploration of miniatures through contrasting ideas, instrumentation and timbres. The majority of titles come from the book *Fear Stalks the Land: A Commonplace Book*, by Thom Yorke and Stanley Donwood. This is pt1 of the index, for solo harpsichord which aims to explore contrasting pitches.'

Luca Boston**The Hunting of Prey**

This piece is about the hunting of an animal. I have used the buff stop in some parts of this piece to get a more interesting purpose and sound. In the left hand, there is rhythmic pattern being repeated but occasionally being shifted along to create more surprising and interesting effects. I have also used the idea of having a number of notes being repeated in different orders but eventually one by one all stopping just to leave one single note being held. I have used this a few times in different ways.

Alec Thurbin**Park Life**

This piece was inspired by a walk in my local park I had a while ago. It was inspired by everything that I saw, from the river to the playing fields, with nature playing a huge part in this along with experiences of people along the way. Whilst writing this, I wanted to use the many unique features of the harpsichord as it was my first time writing a piece for this instrument. I hope you enjoy it.

Matty Oxtoby**Honey**

In a similar way to Couperin's evocations of the world around him in his *Pièces de Clavecin*, *Honey* was inspired by the sights and sounds of various swarms of bees returning with collected nectar to their hive and the process of making honey.

Imogen Gray**Toccata**

This short piece was inspired by the concept of having constant motion throughout until the very last note, which is often displayed in etudes by the awe-inspiring Ligeti. I was also inspired by the tresillo rhythm that is a common feature of Sub-Saharan and Latin American music; this rhythm is used in the main theme of the toccata. In addition, there are two main dynamics throughout the piece; forte and piano, which

is achieved on the harpsichord using two manuals. This is significant because several different textures can be created, which may not be possible on another instrument such as the piano. Therefore, when taking all of these factors into consideration, I really enjoyed writing for the harpsichord for the first time!

William Yu

The Unexpected Surprise

The Unexpected Surprise was inspired by many ideas and pieces I have heard by other composers. It comprises of different sections which all end with a surprise that leads onto the next section.

Jamaal Kashim

Piccolo Perpetuo

Piccolo Perpetuo is a short, dense miniature comprising a multitude of themes and motifs, such as constant semiquavers and quirky time signature changes, before culminating in a concise ending. I enjoyed many aspects of writing for the harpsichord but I used one particular feature to my advantage. Since there are two keyboards, a harpsichordist's hands can cross effortlessly, unlike on the piano, and so I had the liberty of allowing the accompaniment to interweave with the melody.

Methu Menuwara

A Train's Rhythm

'A Train's Rhythm' is a short piece written for harpsichord. It has a steady beat which gradually seems to quicken, imitating a train on tracks. This is followed by diminished chords growing and fading away, like the sound of trains passing by a station. The piece then builds up with repeated intervals to a climax. It eventually returns to the beginning theme of the train, then the beat quickens into tremolos as the piece gets louder and broader, until the train slows to a halt.

Aurelia Walker

Secret Possibility

Secret Possibility is a piece based on tentative hopes and the fear that they will not come true. The piece opens with a simple theme which quickly leads into a tense, exploratory section suggesting at future possibilities with demisemiquavers in the right hand throughout. However, hope has diminished by the middle of the piece, when all seems to be lost in a more calm, almost eerie section. The expectations grow again in an almost frenzied manner, before stillness overtakes the piece once more. The piece ends leaving a feeling of tension as there is no indication of the future - the only thing left to do is to hope, secretly, that things will become better.

Billie Reason

Structural Considerations

You are sitting atop the tallest mountain at dawn; the Earth curves out beneath you. There are patterns in the landscape, which create repeating shapes - they create structures, which create a form. You watch the form move and change as if it were alive, and you see it dissolve until it becomes perfectly, uniformly distributed. Now satisfied with itself, the form walks away, and you are left - alone again, upon the mountaintop.

Short Interval (10 minutes)

This year's **LinkEd** project was designed to connect first-study composers with a chamber group that rehearsed at the same time as their composition lesson. Composers and their teachers could then visit players with work in progress and discuss the music with performers and their coaches (who were largely selected because of their experience performing new music). Most of the fruits of this project were performed in March, but illness and train strikes prevented a few performances, which we are delighted to present this evening.

Asher Saipe

Meadow

Arion Thompson, Kezia Colton, Jake Fokes, Simeon Lord *saxophone*

Written for saxophone quartet, Meadow depicts the serenity and tranquility, yet overwhelming vastness of nature. This contrast is portrayed in the music in two themes - a soft, melodic motif and a triumphant, chromatically moving one.

William Yu

The Eventful Day

Audrey Wang *piano* Chloe Zhou *violin* Aglaia Carvallo-Dubost *cello*

The eventful day was inspired by sounds I hear in everyday life. It comprises of a jaunty section followed by a slower sadder section before returning to the primary idea.

Matty Oxtoby

Traffic Flow

Markus Sadler *piano* Elsa Chung *violin* Megan Clarke *cello*

Traffic Flow was inspired by sitting through miles of traffic jams, where movement constantly stops and starts. The piece begins with sliding strings imitating the distinctive sound of car horns, giving way to more melodic passages with a fast quaver accompaniment creating a greater sense of movement. The texture then becomes busier, reflecting the frequent build-up of road vehicles, while more intense music echoes anger both at time wasted in traffic and also all the unnecessary pollution it causes. Soon the music grinds to a halt. But like in all traffic jams, movement eventually restarts allowing the piece to release all its earlier anger with a loud climax that combines car horn sounds with quaver accompaniment and a lyrical melody. The music closes with the return of the moving accompaniment figures from the start. Although the vehicles may now appear to be moving, traffic jams remain a potential endless cycle of stop-start anger with motion.

Luca Boston

Shadows

Billie Reason and Luca Boston *piano*

This piece is about shadows being used in music. I have occasionally used two chords, one sometimes being used in a lot of the piece, and the other being used as a shadow of the previous chord. This piece is in three main sections. The first being the slow section where I introduce "shadows". The second being slightly faster leading to almost silence. And finally the third being very chaotic with a use of interesting rhythms. At the end, I bring back an idea used in the third section as a "shadow."

Luciano Berio

Folk Songs

Black Is the Colour (John Jacob Niles, USA)
I Wonder as I Wander (John Jacob Niles, USA)
Loosin yelav (Armenia)
Rossignolet du bois (France)
A la femminisca (Sicily, Italy)
La donna ideale (Luciano Berio, Italy)
Ballo (Luciano Berio, Italy)
Motettu de tristura (Sardinia)
Malurous qu'o uno fenno (Auvergne, France)
Lo fiolairé (Auvergne, France)
Azerbaijan Love Song (Azerbaijan)

Akbar Ali, Sophie Bainbridge, Elizabete Bele, Sophia De Reyes Mezbur,
Cameron Eldridge, Emilia Gahan, Amy Prins, Miranda Robertson *voice*

Hanhan Qu, Isaac Skey *flute/piccolo*

Larry Zhang *clarinet*

Emily Pond *viola*

Leo de Flammeneis *cello*

Jamaal Kashim, Sophia Mambery *harp*

Tolga Mardin, Thomas Warner *percussion*

Jacques Cohen *conductor*



Special thanks to composition teachers:
Bushra El Turk, James Hoyle and Jonathan Pitkin.

Thanks also to ensemble coaches Sarah Markham, Neil Roxburgh and Daniel Hill
for their time preparing their students for today's performance.

Royal College of Music Junior Department, Prince Consort Road, London SW7 2BS

+44 (0) 20 7591 4334 | jd@rcm.ac.uk | www.rcm.ac.uk/junior

Miranda Francis Head of Junior Programmes

Ben Storey Assistant Head of Junior Programmes

Gill Redfern Administrator Molly Bevan Administrative Coordinator

John Mitchell Performance Manager Simon Speare Head of Composition



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Junior Department Performers Platform

Hilary Sturt *specialist tutor*
Maria Tarasewicz *piano*

Saturday 10 June 2023, 3pm
Recital Hall

Welcome to the Royal College of Music Junior Department and our weekly Performers Platform, where students are given the opportunity to play alongside one of the country's finest accompanists and receive expert performance feedback. For the benefit of musicians and audience members, please turn off your mobile phone. Latecomers will not be allowed into the auditorium until a suitable break in the programme. In the interests of safety, sitting or standing on the steps, gangways or floors is strictly prohibited. For safeguarding and copyright reasons, it is not permitted to make audio or video recordings during Performers Platform. Thank you for your co-operation.

- 3.00 Piano Trio (Neil Roxburgh *tutor*)
 Markus Sadler *piano* Elsa Chung *violin* Megan Clarke *cello*
 Arensky Piano Trio no1 in D Minor op32 *i Allegro moderato* 9'
- 3.15 Asia Movsovic *piano* (pupil of Christine Stevenson)
 Chopin Ballade no1 in G minor op23 9.5'
- 3.30 Evelyn Yang *piano & cello* (pupil of Yoko Ono & Alexander Boyarsky)
 Debussy Arabesque no1 4.5'
 Saint-Saëns Cello Concerto no1 in A Minor op33 *i Allegro non troppo* 7'
- 3.45 Jacqueline Yang *piano* (pupil of Yoko Ono)
 Samuel Coleridge-Taylor Impromptu no2 in B minor 4.5'
- 3.52 Yuer Chen *piano* (pupil of Emma Covill)
 Bach Invention no6 in E BWV777 2'
 Khachaturian Legend 1'
 Prokofiev Cortège de Sauterelles 1.5'

- | | | |
|------|---|----------|
| 4.00 | Piano Trio (Neil Roxburgh <i>tutor</i>)
Tuna Dyonmez <i>piano</i> Flora Clapham <i>violin</i> Haru Ogiwara <i>cello</i>
Ned Rorem Spring Music i Aubade v Presto | 8' |
| 4.15 | Anaiyah Kashim cello (pupil of Sue Lowe)
Fauré Elégie | 7' |
| 4.30 | Deedeh Rouhani piano (pupil of Norma Fisher)
Bach Prelude and Fuge no2 in C Minor Book 1 BWV847 | 3.5' |
| 4.36 | Hedi Triki piano (pupil of Clara Rodriguez)
Federico Ruiz Eloisa Waltz
Chopin Study op25 no1 in A flat | 3'
3' |
| 4.45 | Teresa Kiang (pupil of Eri Konii)
Lalo Symphonie Espagnole iii Intermezzo | 6.5' |
| 5.00 | Polly Bishop <i>horn</i> (pupil of Susan Dent)
York Bowen Horn Sonata op101 i <i>Moderato espressivo</i> | 6' |



Royal College of Music Junior Department,
Prince Consort Road, London SW7 2BS
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John Mitchell *Performance Manager*



ROYAL

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MUSIC IN THE MUSEUM:

DI SEI BASSI

Celebrating the Kessler Collection of viols

Friday 16 June, 12.30pm

Museum Gallery



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Programme details correct at time of going to print.

MUSIC IN THE MUSEUM : DI SEI BASSI

Friday 16 June, 12.30pm, Museum Gallery

Tavener Quemadmodum
(1944–2013)

Byrd 4-part fantasia no 2
(1539–1623)

Byrd Browning

Byrd 6-part fantasia no 3

Hume A Soldier's Resolution
(c.1579–1645)

Gibbons 6-part fantasia no 6
(1583–1625)

Lupo Fantasia for 3 bass viols
(1571–1627)

Hume Love's Farewell

Ferrabosco
(younger)
(c.1575–1628)

Dovehouse Pavan

Ferrabosco
(elder)
(1543–1588)

Fantasia 'Di sei bassi'

Parsons
(1535-1751)

7-part In Nomine

Parsons

A Songe Called Trumpets

RCM Consort of Viols

Apolline Khou treble and bass viols

Samuel Ng treble and bass viols

Augustin Cornwall tenor viol

Ali Baumann bass viol

Alex Boyd-Bench bass viol

Safira Nielsen bass viol

Tom Wilson bass viol

The Royal College of Music is privileged to own a unique collection of original viols, brought together and donated by the Kessler family. The collection includes five original basses of unparalleled quality, from the oldest by John Rose made in 1595, to one of the most pristine bass viols in the world by Richard Meares from 1680. This programme aims to celebrate these beautiful instruments, combining them (perhaps for the first time) in Alfonso Ferrabosco the elder's beautiful fantasia 'Di sei bassi'.

Very few consort pieces were written for multiple bass viols during the 16th and early 17th centuries. Indeed, this afternoon's programme features most of them. Thomas Lupo's beautiful and lyrical fantasia for 3 basses and Ferrabosco the elder's 'Di sei bassi' both revel in the resonance and richness of the instruments.

However, composers of this period were no strangers to the richness afforded by composing in low registers. The earliest of this afternoon's pieces, John Taverner's bi-partite *Quemadmodum* ('like as the heart') is likely an instrumental arrangement of a vocal motet which compares the narrator's desire for closeness with God to a babbling brook.

This year is the 400th anniversary of the death of great English composer William Byrd. His 4-part fantasia no 2 and 6-part fantasia no 3 are typical of Byrd's fantasies, transitioning from lyrical writing into progressively more energetic, complex, dance-like figuration. The same is true of his *Browning*, though here a popular 17th-century folk melody ('The leaves be green') is repeated consecutively through all 5 parts while the surrounding voices weave increasingly complicated polyphony.

Orlando Gibbons represents perhaps the pinnacle of the consort repertoire. His 6-part fantasias are complex, lyrical and harmonically rich. In this, the sixth fantasia a 6, the consort is often broken into sub-'choirs' with both independent 'solo' sections and passages of antiphony as themes are thrown across the group. The result is a 'stereo-like' effect, doubtless intended to serve as entertaining, musical conversation.

Robert Parsons died early (and in somewhat mysterious circumstances: he fell into the Thames and drowned at the tender age of 36) but was extremely popular in his own time. His music was clearly a significant influence on that of Byrd and his consort pieces survive in large numbers of manuscripts around the country. His two seven-part *In Nomines* are the only such pieces for seven viols except that of Purcell and are scored with an emphasis on bass and tenor viols. His *A Sonje Called Trumpets* survives in MS 31390 at the British Library and appears to have been intended partly as a solfaing exercise. It is a fairly rare example of a fantasia-type piece with a programmatic title and intent.

Dr Sam Stadlen, Viol Consort Professor

FESTIVALL IN THE MUSEUM: THE FORTEPIANO

Sunday 18 June, 2pm

Museum Gallery

As part of RCM FestivALL 2023, this concert explores compositions for fortepiano by some of the best-known women composers of their day.

Repertoire to include:

C Schumann 3 Romances op 11

Liebmann Grande sonate pour Pianoforte et Violoncelle

Farrenc Cello Sonata op 69

Tickets: Pay What You Can

Box Office 020 7591 4314 | www.rcm.ac.uk/events

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RCM AT ST. MARY ABBOTS

Friday 16 June, 1.05pm

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Tchaikovsky
(1840–1893)

Dumka op 59

9'

Grace Dong piano

Shostakovich
(1906–1975)

Cello Sonata op 40
i Allegro non troppo
ii Allegro

14'

De Falla
(1876–1946)

Suite Populaire Espagnole
i El paño moruno
ii Nana
iii Canción
iv Polo
v Asturiana
vi Jota

13'

Ada Guarneri cello
Francesco Bravi piano

Khachaturian
(1903–1978)

Trio for Clarinet, Violin and Piano, op 30
i Andante con dolore, con molto espressione
ii Allegro
iii Moderato

15'

Sun Trio
Xuanling Wan violin
Chao Chen clarinet
Abe Sam piano

Upcoming Events

RCM AT ST. MARY ABBOTS

Friday 23 June, 1.05pm

St. Mary Abbots Church

Repertoire to include:

Beethoven Piano Sonata no 11 in B flat major op 22

Ravel Alborada del gracioso

Bob Mintzer Quartet #1 in three movements

Tickets: Pay What You Can

Box Office 020 7591 4314 | www.rcm.ac.uk/events

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Tony.



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London

JUNIOR DEPARTMENT
HUGH BEAN STRING COMPETITION
Saturday 17 June 2023
9am | Recital Hall, RCM

★
FROM MINOR TO
MAJOR

JUNIOR DEPARTMENT
NURTURING POTENTIAL

Welcome to the Royal College of Music Junior Department. For the benefit of musicians and audience members, please turn off your mobile phone. Latecomers will not be allowed into the auditorium until a suitable break in the programme. In the interests of safety, sitting or standing on the steps, gangways or floors is strictly prohibited. For safeguarding and copyright reasons, it is not permitted to make audio or video recordings during performances. Thank you for your co-operation.

ADJUDICATOR

Penny Stirling

ACCOMPANISTS

A	Tony Ingham
B	Debbie Shah
S	Solo performance

PERFORMERS

9.00am S **Tsz Hin (Liam) Ko** Harp

Saint-Saëns Fantaisie op 95



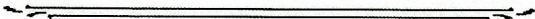
9.10am A **Hector Bizet** Violin

Cécile Chaminade Capriccio op 18
Trad Japanese Sakura
(arr Maria Kaneko Millar)



9.20am B **Kitty Ajaz** Cello

Vlasov Melody
Haydn Divertimento in D
3rd movement



9.30am A **Ye Xin (Teresa) Kiang** Violin
Lalo Symphonie espagnole op 21
 iii Intermezzo

9.40am B **Rory Zweimueller** Violin
J S Bach Partita no 3 in E BWV 1006
 vi Gigue
Rachmaninov (arr Birtel) 14 Songs op 34
 xiv Vocalise

9.50am A **Larry Jang** Cello
Shchedrin Imitating Albeniz
Schumann Fantasiestucke op 73
 3rd movement

10.00am B **Alice Cumberbatch** Violin

Raff Cavatina
Brahms (arr Klengel) Hungarian Dance no 2



10.10am A **Emily Elliott** Cello

Bruch Kol Nidrei



10.20am B **Lorenzo Dore** Violin

Kreisler Siciliana and Rigaudon
Beriot Concerto in A minor
 1st movement



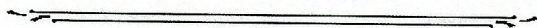
10.30am A **Anaiyah Kashim** Cello

Fauré Elégie
(arr J Lloyd Webber)



10.40am

BREAK (30mins)



11.10am A

Yeji (Maria) Lee Cello

Fauré
Popper

Après un reve op 7 no 1
Tarantella op 33



11.20am B

Hugo Borrion Cello

Boccherini

Concerto no 3 in G
i Allegro



11.30am A

Torry Jang Violin

Bruch

Concerto no 1 in G minor op 26
3rd movement



11.40am B

Sean Lau Violin

Tchaikovsky

Three Pieces op 42

iii Melody

Sarasate

Malagueña op 21 no 1

11.50am A

Ray-Chinh Le Cello

Haydn

Adagio Cantabile

Nolck

Concerto in D

12.00pm B

Charlie Jang Cello

Popper

Mazurka in G minor op 11 no 3

Fauré

Sicilienne op 78

12.10pm A

Alexander Cetateanu Cello

Maria Theresa
von Paradis
Arutiunian

Sicilienne

Impromptu

12.20pm B **Samvid Sridhar** Violin
Bériot Concerto no 9 in A minor op 104
 2nd movement
Ten Have Allegro Brilliant op 19

12.30pm A **Evelyn Yang** Cello
Saint-Saëns Concerto no 1 in A minor
 1st movement & coda

12.40pm **FINISH**

Adjudication and announcement of the competition's winner will take place in the Recital Hall as soon after the end of the competition as possible.

Junior Department
Performers Platform

Hilary Sturt *specialist tutor*
Maria Tarasewicz *piano*

Saturday 17 June 2023, 3pm
Room OP01

Welcome to the Royal College of Music Junior Department and our weekly Performers Platform, where students are given the opportunity to play alongside one of the country's finest accompanists and receive expert performance feedback. For the benefit of musicians and audience members, please turn off your mobile phone. Latecomers will not be allowed into the auditorium until a suitable break in the programme. In the interests of safety, sitting or standing on the steps, gangways or floors is strictly prohibited. For safeguarding and copyright reasons, it is not permitted to make audio or video recordings during Performers Platform. Thank you for your co-operation.

- 3.00 Piano Trio (Neil Roxburgh *tutor*)
Matteo Nacher Sultara *piano* Rachel Cheung *violin* Chloe Dong *cello*
Schumann Piano Trio no3 in G minor op110 9'
i Bewegt, doch nicht zu rasch
- 3.15 Isabel Woolf *violin* (pupil of Lutsia Ibragimova)
Brahms Sonata no3 in D Minor op108 *iv Presto Agitato* 6'
Gershwin It Ain't Necessarily So 3.5'
- 3.30 Leon Bricht *horn* (pupil of Susan Dent)
Busser Cantecor 5.5'
- 3.37 Niara Fell *horn* (pupil of Susan Dent)
Mozart Horn Concerto in D K412 *i Allegro* 4.5'
- 3.45 Jamie Jones *viola* (pupil of Sarah-Jane Bradley)
Stamitz Viola Concerto in D op1 *i Allegro* 10'

- | | | |
|------|--|------------|
| 4.00 | Anabel Hanay <i>viola</i> (pupil of Sarah-Jane Bradley)
Brahms Sonata in F minor op120 no1 <i>i Allegro Appassionato</i> | 10' |
| 4.15 | Jerry Liu <i>piano</i> (pupil of Jianing Kong)
Beethoven Piano Sonata no5 in C Minor op10 no 1
<i>i Allegro molto e con brio</i>
Moszkowski Caprice Espagnol | 5'
6.5' |
| 4.30 | Yunus Eshekh-Alonso <i>violin</i> (pupil of Erica Dearing)
Mozart Violin Concerto no5 in A <i>i Allegro</i> | 8' |
| 4.45 | Inga De Vegvar <i>viola</i> (pupil of Sarah-Jane Bradley)
Brahms Sonata in E flat op120 no2 <i>i Allegro Amabile</i> | 10' |
| 5.00 | String Quartet (Leandro Silvera <i>tutor</i>)
Finn Kjaergaard & Anne-Mei Ong <i>violin</i>
Nathan Agbesi <i>viola</i> Jacqueline Yang <i>cello</i>
Richard Strauss String Quartet op2 <i>iii Andante cantabile</i> | 8' |



Royal College of Music Junior Department,
Prince Consort Road, London SW7 2BS
+44 (0) 20 7591 4334 | jd@rcm.ac.uk | www.rcm.ac.uk/junior

Miranda Francis *Head of Junior Programmes*
Ben Storey *Assistant Head of Junior Programmes*
Gill Redfern *Administrator* Molly Bevan *Administrative Coordinator*
John Mitchell *Performance Manager*



ROYAL

COLLEGE

OF MUSIC

London

Junior Department
Singers Concert

Saturday 17 June 2023, 5.30pm
Performance Hall

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R. Schumann Spanisches Liederspiel op74

i Erste Begegnung	Sophie Bainbridge, Elizabete Bele
ii Intermezzo	Oliver Mollett & Akbar Ali
iii Liebesgram	Sumona Dasgupta, Sophia de Reyes Mezbur
iv In der Nacht	Miranda Robertson, Oliver Mollett
v Es ist verraten	Amy Prins, Emilia Gahan, Oliver Mollett, Cameron Eldridge
vi Melancholie	Miranda Robertson
vii Geständniss	Oliver Mollett
viii Botschaft	Sumona Dasgupta, Emilia Gahan,
ix Ich bin geliebt	Sumona Dasgupta, Elizabete Bele, Oliver Mollett, Akbar Ali

Short Interval (5 minutes)

W.A. Mozart Operatic solos and ensembles

Le Nozze di Figaro	Via resti servita Sumona Dasgupta, Sophia de Reyes Mezbur
Le Nozze di Figaro	Giunse alfin...Deh Vieni Elizabete Bele
Don Giovanni	Là ci darem la mano Miranda Robertson, Cameron Eldridge
Le Nozze di Figaro	Sull'aria... Che Soave Elizabete Bele, Amy Prins
Die Zauberflöte	Der Vogelfänger bin ich ja Cameron Eldridge
Die Zauberflöte	Pa-Pa-Pa-Papageno Sophie Bainbridge, Cameron Eldridge
Così fan Tutte	Soave sia il vento Sumona Dasgupta, Emilia Gahan, Akbar Ali

Many thanks to Christina Lawrie *piano*
and to the following teachers:
Margaret Cameron, Jean-Claude Ohms, Friith Trezevant

Royal College of Music Junior Department
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Miranda Francis Head of Junior Programmes
Ben Storey Assistant Head of Junior Programmes
Gill Redfern Administrator Molly Bevan Administrative Coordinator
John Mitchell Performance Manager

WIGMORE HALL



RCM STRING SHOWCASE: PERCEPTIONS OF TIME

Saturday 17 June 2023, 7.30pm

Wigmore Hall

36 Wigmore Street, London, W1U 2BP

Would patrons please ensure that mobile phones are switched off. Please stifle coughing as much as possible and ensure that watch alarms and any other electronic devices which may become audible are switched off.

Wigmore Hall is a no-smoking venue. No recording or photographic equipment may be taken into the auditorium, nor used in any other part of the Hall without the prior written permission of the Hall Management. Wigmore Hall is equipped with a 'Loop' to help hearing aid users receive clear sound without background noise. Patrons can use the facility by switching their hearing aids over to 'T'. In accordance with the requirements of City of Westminster, persons shall not be permitted to stand or sit in any of the gangways intersecting the seating, or to sit in any of the other gangways. If standing is permitted in the gangways at the sides and rear of the seating, it shall be limited to the numbers indicated in the notices exhibited in those positions.

Disabled Access and Facilities



For full details please email access@wigmore-hall.org.uk or call 020 7935 2141.

Director: John Gilhooly, The Wigmore Hall Trust. Registered Charity No. 1024838.

www.wigmore-hall.org.uk

RCM STRING SHOWCASE: PERCEPTIONS OF TIME

Saturday 17 June 2023, 7.30pm, Wigmore Hall

Marcel Tournier (1879–1951)	Féerie (1912)	8'
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Liza Rakovska harp

Kenji Bunch (b 1973)	3 Gs (2012)	5'
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Hattie Quick viola

William Walton (1902–1983)	Passacaglia for solo cello (1980)	7'
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Clelia Le Bret cello

Fazıl Say (b 1970)	Cleopatra for solo violin, op 34 (2011)	7'
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Deniz Şensoy violin

INTERVAL

Please check that your mobile phone is switched off, especially if you used it during the interval.

Olivier Messiaen (1908–1992)	Quatour pour la fin du temps (Quartet for the End of Time) (1941)	55'
i	<i>Liturgie de cristal (Crystal liturgy)</i>	
ii	<i>Vocalise, pour l'Ange qui annonce la fin du temps (Vocalise, for the Angel who announces the end of time)</i>	
iii	<i>Abîme des oiseaux (Abyss of birds)</i>	
iv	<i>Intermède (Interlude)</i>	
v	<i>Louange à l'Éternité de Jésus (Praise to the eternity of Jesus)</i>	
vi	<i>Danse de la fureur, pour les sept trompettes (Dance of fury, for the seven trumpets)</i>	
vii	<i>Fouillis d'arcs-en-ciel, pour l'Ange qui annonce la fin du temps (Tangle of rainbows, for the Angel who announces the end of time)</i>	
viii	<i>Louange à l'Immortalité de Jésus (Praise to the immortality of Jesus)</i>	

Mee-Hyun Esther Park violin

Shizuku Tatsuno cello

Adam Lee clarinet

Thomas Luke piano

Liza Rakovska

Ukrainian harpist, Liza Rakovska, is a Neville Wathen Scholar at the RCM. She achieved international recognition at 13, winning first place and a harp from Salvi at Italy's Suoni d'Arpa Competition. Liza performs across the UK, France, Italy, Czech Republic, Croatia, Georgia, and Ukraine. She has received notable accolades, including an EMCY award and performing in Rudolfinum with the Prague Radio Symphony Orchestra that lead to an acclaimed solo tour in Czech Republic.

Hattie Quick

Hattie Quick is a passionate chamber musician, orchestral player, and soloist. She has performed in major venues throughout the UK and Europe, including the Royal Albert Hall BBC Proms, the Gstaad Menuhin Festival and Konzerthaus Berlin. Last month as violist of the Oriole String Quartet, Hattie was invited to perform in multiple concerts at the ANAM Quartethaus in Melbourne. Hattie studied at the Yehudi Menuhin School, and now holds the Linbury Trust Scholarship at the RCM under the tutelage of Andriy Vytovych and Bryony Gibson-Cornish.

Clelia Le Bret

French cellist Clelia Le Bret is a versatile performer. As a chamber musician her quartet won the RCM Quartet Competition in 2020, and she currently a member of the Aida Piano Trio. As an orchestral player, she played at the Waterperry Opera Festival 2022 and at the Chipping Campden Festival 2023. She is studying at the RCM in her final year of her undergraduate degree with Alexander Chaushian as a Charles Ravel Scholar, and will continue in September as a Master's student.

Deniz Şensoy

Turkish violinist, Deniz Şensoy holds the prestigious Queen Elizabeth The Queen Mother Scholarship at the RCM where she studies with Mark Messenger. Since her concerto debut aged eight, she has been in much demand internationally as a soloist, chamber musician and orchestral concertmaster. She recently appeared as a soloist alongside Maxim Vengerov at the Royal Albert Hall. She is a frequent competition winner, and in 2019 she was awarded the 'Future's Women Stars' Prize by Istanbul Foundation for Culture and Arts.

Mee-Hyun Esther Park

South Korean violinist Mee-Hyun Esther Park strives for freedom of possibility and creativity during her performances. Recent highlights include first prizes at the RCM Violin Competition and String Quartet Competition 2022. A passionate chamber musician, Esther has performed in venues such as Wigmore Hall and the Southbank Centre. Esther plays a violin made by Giuseppe Guarneri del Gesù (Cremona 1732) and gratefully acknowledges its loan from a private foundation and the RCM, and currently studies with Radu Blidar at the RCM as a Neville Wathen Scholar.

Shizuku Tatsuno

Japanese cellist Shizuku Tatsuno is a versatile soloist, orchestral and chamber musician based in the UK. Winner of the RCM Concerto Competition in 2022, she performed Saint-Saëns Cello Concerto no 1 with RCM Symphony Orchestra under Vasily Petrenko. She is a member of Salomé Quartet which was described as 'strikingly intelligent and expressive' (*The Strad*). She is also a composer and performs with her band 'BIG LOVE'. Currently she is studying with Richard Lester as a Thomas Llewellyn Cottrell Scholar supported by the Queen Elizabeth The Queen Mother Scholarship.

Adam Lee

Scottish clarinettist Adam Lee is the newly appointed Principal Clarinet no 2 of the BBC Scottish Symphony Orchestra. He is completing his Master of Performance degree at the RCM, where he is a Rhona Reid Charitable Trust Award Holder supported by the Henry Wood Accommodation Trust. Adam studies with Tim Lines, Richard Hosford, Peter Sparks and Barnaby Robson. He also works with the Orchestra of the Royal Opera House, Aurora Orchestra, RSNO, Academy of St Martin in the Fields, London Mozart Players, Opera North, and is on the NYOS Board.

Thomas Luke

Thomas Luke is an award-winning pianist whose performances have been broadcast on national television and radio. Winner of the BBC Young Musician 2020 Keyboard Category, and with a multitude of accolades to his name, 2023 sees a collaborative project with Steinway, as well as Thomas's debut album. Thomas began his undergraduate degree at the RCM in 2022, studying with Professor Vanessa Latache as a Margaret Mount Scholar supported by a Leverhulme Arts Scholarship.

UPCOMING EVENTS

DEBUSSY AND JOHN ADAMS: SYMPHONIC REIMAGININGS

Friday 23 June 2023, 7.30pm

Queen Elizabeth Hall, Southbank Centre, London SE1 8XX

Ryan Bancroft conductor
RCM Symphony Orchestra

Hannah Kendall *The Spark Catchers*

Debussy *La mer*

John Adams *Harmonielehre*

Conductor Ryan Bancroft leads the RCM Symphony Orchestra through enchanting works from Debussy, John Adams and Hannah Kendall.

First, hear *The Spark Catchers* by RCM alumnus Hannah Kendall which was inspired by a poem written by Lemn Sissay for the 2012 London Olympics.

Following this moving work, hear Debussy's *La mer* – an evocation of the power of the ocean – followed by Adams' *Harmonielehre*, which took inspiration from a dream about a sailing oil tanker that turned into a rocket.

Tickets: Standard entry £5–£20, Concessions 25%

Tickets are sold through the Southbank Centre website, www.southbankcentre.co.uk. Please note that ticket prices above exclude the £3.50 booking fee – visit the website for more details.

EUROPEAN HORIZONS

RCM at the Austrian Cultural Forum

Monday 19 June, 1.05 pm

Welcome to this performance at the Austrian Cultural Forum. Please turn off your mobile phone to avoid any disturbance to the performers. Photographs may only be taken during applause following a performance, unless otherwise notified. Private filming, sound recording and commercial photography are not permitted without prior written permission.

Schubert (1797–1828)	Violin Sonata in A major	22'
	<i>i Allegro moderato</i>	
	<i>ii Scherzo. Presto</i>	
	<i>iii Andantino</i>	
	<i>iv Allegro vivace</i>	

Annissa Kali Gybel violin
Ilayda Oguz piano

Haydn (1732–1809)	Fantasia in C major, Hob XVI 1/4 'Capriccio'	6'
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Gabrielè Sutkutè piano

Brahms (1833–1897)	String Quartet no 2 in A minor op 51	18'
	<i>i Allegro non troppo</i>	
	<i>iv Finale. Allegro non assai</i>	

Sonora Quartet
Maria Noskova violin
Emily St Clair violin
Maya de Souza viola
Alexander Boyd-Bench cello

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Ryan Bancroft conductor
RCM Symphony Orchestra

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ROYAL COLLEGE OF MUSIC

Founded in 1882, the RCM moved to its present site on Prince Consort Road in 1894. Illustrious alumni include Benjamin Britten, Ralph Vaughan Williams, Samuel Coleridge-Taylor, Gustav Holst, Dame Joan Sutherland, Sir Thomas Allen, Sir Colin Davis, John Wilson, Alina Ibragimova, Gerald Finley and Dame Sarah Connolly. In addition to its 1000 full time students, the College engages dynamically with a wider and more diverse community of children and adults through a dedicated range of creative activities delivered by RCM Sparks' education and participation projects, RCM Junior Department programme and the Creative Careers Centre. The growing schedule of live-streamed concerts and masterclasses can be viewed on www.rcm.ac.uk and www.youtube.com/rcmlondon.

RCM SCHOLARSHIPS

In 1882 an appeal was made to the British public to support the newly founded Royal College of Music. As a result, 50 scholarships were established. Of the 1,500 prospective students who applied, scholarships were awarded to applicants from across musical disciplines and society, including a mill girl, the daughter of a brickmaker, the son of a blacksmith and the son of a farm labourer. Over 140 years on much has changed, but the RCM remains committed to its founding principles – in particular, that no talented student should be denied an RCM education for want of funds. Last year, a total of nearly £4 million was awarded by the RCM to over half of our students. World-class music education is expensive and with the ever-increasing cost of living in London, every gift to the RCM Scholarships Fund truly makes a difference. For further information on how you can help secure the future of music, please contact Stephen Wilkinson, Head of Philanthropy on **0207 591 4743** or at stephen.wilkinson@rcm.ac.uk.

RCM CHAMBER MUSIC

Tuesday 20 June, 1.05pm

Recital Hall

Salzedo (1921–2000)	Variations Sur Un Theme Dans Le Style Ancien	10'
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Tannaz Beigi Jouinani harp

Beethoven (1770–1827)	Cello Sonata no 3 in A major	28'
	<i>i Allegro ma non tanto</i>	
	<i>ii Scherzo. Allegro molto</i>	
	<i>iii Adagio cantabile - Allegro vivace</i>	

Angie Okano cello
Geneviene Liew piano

Chaminade (1857–1944)	Pierette Air de Ballet op 41	3'
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Radu Stoica piano

Paganini (1782–1840)	Caprice no 23, op 1	4'
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Sharon Zhou violin

Upcoming Events

RCM FESTIVALL - HER ENSEMBLE X STANDARD ISSUE

Thursday 22 June, 6pm

Recital Hall

Repertoire to include:

Bingen O Virtus Sapiente

inti figgis-vizueta Openwork, knotted object // Trellis in bloom // lightning ache

Caroline Shaw Valencia

Errollyn Wallen Dervish

Anna Murray Graphic Score

Tickets: Pay What You Can

Box Office 020 7591 4314 | www.rcm.ac.uk/events

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Programme details correct at time of going to print.



R O Y A L

COLLEGE

OF MUSIC

London

CHAMBER SPOTLIGHT:

LA BOULANGERIE

Wednesday 21 June, 6pm

Performance Hall



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Programme details correct at time of going to print.

CHAMBER SPOTLIGHT: LA BOULANGERIE

Wednesday 21 June, 6pm, Performance Hall

N Boulanger	3 Pieces for Cello and Piano	7'
(1887–1979)	<i>i Modere</i>	
	<i>ii Sans vitesse e a l'aise</i>	
	<i>iii Vite et nerveusement rythme</i>	

Max Calver cello
Max Blass-Laker piano

Copland	As it Fell Upon a Day	5'
(1900–1990)		

Amelia Langley soprano
Carina Udriste flute
Rennie Sutherland clarinet

Delyth Maiya Field	Potsu Potsu (world premiere)	10'
(b 2001)		

Ed Pelham clarinet
Hoi Yin Ng marimba
Daniil Margulis double bass

Philip Glass	Perpetuum	20'
(b 1937)	<i>Part i</i>	
	<i>Part ii</i>	
	<i>Cadenza</i>	
	<i>Part iii</i>	

Beste Gurkey percussion
Matthew Kosciecha percussion
Clara Smith percussion
Sophie Warner percussion

Our final Chamber Spotlight concert this term explores the study of composition through the lens of pioneering tutor Nadia Boulanger and her students, in a diverse programme of exciting chamber repertoire.

Boulanger opens the programme with her *3 Pieces for Cello and Piano*. The daughter of a Paris Conservatoire teacher, Boulanger studied harmony and composition at the Conservatoire from age ten. Although one of the foremost female composers of the 20th century, her intensely self-critical personality, and the loss of her sister Lili in 1918 (at just 24), led her to withdraw from composition in the 1920s. She turned to teaching, holding posts at various Parisian institutions before helping found the American Conservatory at Fontainebleau. She also taught privately, her pupils including Leonard Bernstein, Astor Piazzolla, and Grażyna Bacewicz, alongside Aaron Copland and Philip Glass (both heard tonight). Though strict, she was a charismatic lecturer, and passionately promoted the works of those she taught. Her 1914 *3 Pieces for Cello and Piano* are post-impressionist in style. The opening *Moderé* begins with shimmering piano and delicate cello, recalling the influence of French impressionists such as Debussy and Fauré (with whom Boulanger studied as a child). *Sans vitesse et à l'aise*, has a folklike quality that centralises the lyrical capabilities of the cello, before *Vite et nerveusement rythme* quashes the serenity of the preceding pieces with its fast tempo and unpredictable character.

Copland's *As It Fell Upon A Day* follows. A main proponent of 20th-century American classical music, Copland studied with Boulanger from 1921–1924. He held her in great esteem and learned from her to value clarity and formal continuity in his work. Boulanger in turn provided great support to Copland, organising many of his first premieres. *As It Fell Upon A Day* grew from an assignment set for Copland by Boulanger to write a piece for clarinet and flute; after coming across a 17th-century ode by Richard Barnfield (which opens 'As it fell upon a day'), Copland reworked his Boulanger assignment to include a vocal setting of the poem, saying: '[it] had a simplicity and tenderness that moved me to attempt to evoke that poignant expression musically'. Copland's setting, which focuses on the self-expression of a nightingale through song and its mournful impact on the listener, emulates this by having the singer open with a vocalise motif akin to a bird calling. The flute and clarinet pursue agile lines, alternating between echoing the singer and representing the bustling surrounding spring soundscape.

Next, we hear *Potsu Potsu* by RCM composer Delyth Field. A century after Boulanger's pedagogical heyday, Delyth and her peers in the RCM Composition Faculty continue the dynamic study of composition, about which Boulanger was so passionate. Like Copland's song, Delyth also takes inspiration for her work from the natural environment. Of the piece, written for the eclectic combination of marimba, double bass, and bass

clarinet, she says: 'The phrase potsu potsu is an onomatopoeia in Japanese that describes water droplets starting to fall. The piece attempts to bring out the percussive, resonant nature of the sound that each of these instruments possesses.'

We close with Philip Glass' epic *Perpetuum*. A founding figure of the 1960s American minimalist style, Glass studied at the University of Chicago from the early age of 15, but it was his time in Paris (1964–1966) that marked his move towards what would become minimalist techniques. He learned with Boulanger, and valued her detail-oriented approach, claiming: 'if you had studied with her diligently you would end up with a toolbox of shiny bright tools that you knew how to use'. Whilst there, he rejected the emerging avant-garde style of composers like Boulez, and explored cyclical and additive structures, processes central to *Perpetuum*. Meaning 'perpetual' in Latin, the 2018 work was commissioned for the American ensemble Third Coast Percussion and employs a range of pitched and unpitched percussion. The piece is arranged in three parts; the first grows from a repeated woodblock rhythm and gradually introduces new instruments using extended solos. The second part begins eerily with marimba and vibraphone playing in unison. Their motif is energised by the addition of drums and builds, spilling into an expansive cadenza played entirely at the instrumentalists' discretion. The jubilant final part develops from a third motif in the marimba and uses polyrhythms to reach a spectacular close.

Delyth Maiya Field

Delyth Maiya Field is a Japanese-Welsh composition student, currently in her third year of undergraduate studies at the RCM. She has strong interests in both electronic music and instrumental writing.

In 2021, she was awarded the National Centre for Early Music Young Composers Award for her piece *Kagura Suite* for recorder quartet. Her work was subsequently featured on BBC Radio 3. In 2022, she received a Welsh Music Guild award for a bilingual piece for baritone voice, which set haiku poetry written in both Japanese and Welsh.

At the RCM, Delyth studies under Haris Kittos and Alison Kay. She has participated in masterclasses with Gabriel Prokofiev, Toshio Hosokawa, and Alessandro Solbiati, as well as contributing works to RCM festivals and events including FestivALL 2023, Great Exhibitionists 2023, and the Head On! Photo Festival 2020. She has also completed an exchange programme in Kyoto, Japan, where she studied under Kenji Sakai.

UPCOMING EVENTS

FESTIVALL 2023 - HER ENSEMBLE X STANDARD ISSUE

Thursday 22 June, 6pm
Recital Hall

Repertoire to include:

Bingen ○ Virtus Sapiente

inti figgis-vizueta Openwork, knotted object // Trellis in bloom // lightning ache

Caroline Shaw Valencia

Errollyn Wallen Dervish

Anna Murray Graphic Score

Tickets: Pay What You Can

Box Office 020 7591 4314 | www.rcm.ac.uk/events

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CLASSICAL MEETS CABARET

Wednesday 21 June 2023, 6pm
The Carne Room

CLASSICAL MEETS CABARET

Wednesday 21 June 2023, 6pm | The Carne Room

Ella O'Neill curator

William Bolcom Surprise!
(b 1938) Amor

Angelina Dorlin-Barlow *mezzo soprano* Firoze Madon *piano*

Britten Tell me the truth about love
(1913–1976) Funeral blues
Johnny
Calypso

Lily Mo Browne *mezzo soprano* Abhisri Chaudhuri *piano*

Poulenc Hôtel
(1899–1963)

Rachel Allen *soprano* Giulia Toniolo *piano*

Schoenberg Mahnung
(1874–1951) Galathea

Gershwin Lorelei
(1898–1937)

Amber Reeves *mezzo soprano* Giulia Toniolo *piano*

N Boulanger J'ai frappé
(1887–1979)

Amber Reeves *mezzo soprano* Archie Bonham *piano*

Poulenc

Montparnasse

Hyde Park

Weill

(1900–1950)

Complainte de la Seine

Sam Harris *tenor* Archie Bonham *piano*

A Mahler

(1879–1964)

Laue Sommernacht

Hahn

(1874–1947)

Chanson d'automne

Angelina Dorlin-Barlow *mezzo soprano* Firoze Madon *piano*

Hahn

L'heure exquise

Sondheim

(1930–2021)

Losing my mind

William Bolcom

George

Rachel Allen *soprano* Magdalene Ho *piano*



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Programme details correct at time of going to print.

GIVE THE GIFT OF MUSIC

If you enjoyed this performance, please consider supporting us! By joining as a Friend, supporting our scholarships and artistic programmes, or remembering the RCM in your Will, you will help us secure the future of music for generations to come. All gifts make a difference, no matter the size. For more information about how you can support our global top-performing arts institution or request a legacy brochure, please get in touch with us at dae@rcm.ac.uk or 020 7591 4799. Thank you.

www.rcm.ac.uk/support

A MASQUE FOR THE ENTERTAINMENT OF THE KING

Thursday 29 June 2023, 1.05pm | Performance Hall

Ashley Solomon director

RCM Musicians

Musicians from Hochschule für Künste Bremen

Blow Venus and Adonis

Musicians from the Royal College of Music's Historical Performance Faculty join forces with those from the Hochschule für Künste Bremen, for a concert performance of John Blow's opera of love, pain and passion – *Venus and Adonis: A Masque for the Entertainment of the King*.

This exquisite work, originally written for Charles II and performed at Court in the early 1680s, is the earliest through-composed (uninterrupted stream of music) opera in the English language. 340 years on, this special performance will now mark the coronation year of His Majesty King Charles III.

Tickets: £5

Box Office 020 7591 4314 | www.rcm.ac.uk/events

ARTIST DIPLOMA SHOWCASE

Thursday 22 June, 1.05pm

Performance Hall

JS Bach (1685–1750)	Toccatà and Fugue for solo violin, BWV 565	9'
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June Lee violin

Debussy (1862–1918)	Etudes (L136)	8'
	iii <i>Pour les quartes</i>	
	iv <i>Pour les sixtes</i>	

Lantian Gu piano

Bartók (1881–1945)	Out of Doors	10'
	i <i>With Drums and Pipes</i>	
	ii <i>Barcarolla</i>	
	iv <i>The Night's Music</i>	

Ravel 1875 – 1937)	Miroirs M 43	5'
	ii <i>Oiseaux tristes</i>	

Ravel	La Valse M 72	13'
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Gabrielė Sutkutė piano

Upcoming Events

FESTIVALL - HER ENSEMBLE X STANDARD ISSUE PERFORMANCE

Thursday 22 June, 6pm

Recital Hall

Repertoire to include:

Bingen ○ Virtus Sapiente

inti figgis-vizueta Openwork, knotted object // Trellis in bloom // lightning ache

Caroline Shaw Valencia

Errollyn Wallen Dervish

Anna Murray Postcard Pieces

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RCM CRYPT CLASSICS

Thursday 22 June, 11am

The Crypt at St John's Smith Square

Beethoven
(1770-1827)

String Quartet in B flat major op 18 no 6 25'
i *Allegro con brio*
ii *Adagio ma non troppo*
iii *Scherzo: allegro*
iv *La Malinconia: Adagio – allegretto quasi*
 allegro

Korngold
(1897-1957)

String Quartet no 2 op 26 22'
i *Allegro*
ii *Allegretto con moto*
iii *Lento*
iv *Tempo di valse*

Fortuna Quartet
Betania Johnny violin
Sanni Talvitie violin
Diego Bartolome Gomez viola
James Dew cello

DEBUSSY AND JOHN ADAMS: SYMPHONIC REIMAGININGS

Friday 23 June 2023, 7.30pm

Queen Elizabeth Hall, Southbank Centre, London SE1 8XX

Ryan Bancroft conductor
RCM Symphony Orchestra

Hannah Kendall The Spark Catchers

Debussy *La mer*

John Adams *Harmonielehre*

Conductor Ryan Bancroft leads the RCM Symphony Orchestra through enchanting works from Debussy, John Adams and Hannah Kendall.

First, hear *The Spark Catchers* by RCM alumnus Hannah Kendall which was inspired by a poem written by Lemn Sissay for the 2012 London Olympics.

Following this moving work, hear Debussy's *La mer* – an evocation of the power of the ocean – followed by Adams' *Harmonielehre*, which took inspiration from a dream about a sailing oil tanker that turned into a rocket.

Tickets: Standard entry £5–£20, Concessions 25%

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RCM FESTIVALL 2023:
HER ENSEMBLE X STANDARD ISSUE
Thursday 22 June 6pm
Recital Hall

RCM FESTIVALL 2023: HER ENSEMBLE X STANDARD ISSUE

Thursday 22 June, 6pm, Recital Hall

Bingen *O Virtus Sapiente* 5'
(1098–1179)

Ellie Consta violin **Matilda Sacco** violin **Georgie Davis** viola
Carys Underwood cello **Michelle Hromin** clarinet

inti figgis-vizueta *Openwork, knotted object // Trellis in bloom //* 10'
(b 1993) *lightning ache*

Michelle Hromin clarinet **Matilda Sacco** violin **Carys Underwood** cello
Archie Bonham piano **Toril Azzalini-Machecler** percussion

Price *String Quartet in G Major* 7'
(1887–1953) *ii Andante moderato*

Ellie Consta violin **Matilda Sacco** violin
Georgie Davis viola **Carys Underwood** cello

Errollyn Wallen *Dervish* 5'
(b 1958)

Carys Underwood cello **Archie Bonham** piano

Anna Murray *Postcard Pieces* 10'

Ellie Consta violin **Matilda Sacco** violin **Georgie Davis** viola
Carys Underwood cello **Michelle Hromin** clarinet **Archie Bonham** piano
Toril Azzalini-Machecler percussion

Caroline Shaw *Valencia* 6'
(b 1982)

Ellie Consta violin **Matilda Sacco** violin
Georgie Davis viola **Carys Underwood** cello

Her Ensemble

Ellie Consta (she/her) | Georgie Davis (they/she)

Her Ensemble is a free-form collective that formed during lockdown after discovering that in 2019, just 3.6% of the classical music pieces performed worldwide were written by women. The cross-genre group aim to make a positive impact on the gender gap and gender stereotypes in the industry by shining a light on centuries of overlooked music written by women, and creating opportunities for musicians of diverse genders – the first of its kind in the UK. Merging aspects from classical and popular scenes, the group use fashion to encourage self-expression, challenging the status quo and creating relaxed performance environments to make classical music accessible to everyone.

In just two years, the group have released an EP with Esther Abrami and Sony which reached over 150,000 streams in the first month, as well as film scores for Netflix and features at the BFI Festival. Recent highlights include partnerships with the Musician's Union, Help Musicians UK and collaborations with Spitfire Audio. Her Ensemble have also featured on BBC *Women's Hour*, in *PinkNews* magazine, *Clash* magazine and gained recognition as Classic FM's 'Young Classical Stars'. The group have worked with artists such as Victoria Canal, Pixie Lott, Caitlyn Scarlett and Jordan Rakei.

As well as performing a variety of musical genres in warehouses, clubs, and bars, Her Ensemble have also performed at the Royal Albert Hall, Stoller Hall and have given masterclasses and workshops at Chetham's School of Music, Royal Academy of Music, European Union Youth Orchestra, the Royal Northern College of Music and Leeds Conservatoire.

standard issue

**Michelle Hromin (she/her) | Archie Bonham (he/him) | Matilda Sacco (she/her)
Carys Underwood (they/them) | Toril Azzalini-Machecler (he/him)**

standard issue is a London-based new music collective that goes beyond the archetypal boundaries within music and its culture. As active curators, commissioners, and performers of new music, the group brings fresh perspectives to works by eclectic living composers. standard issue is passionate about the accessibility of new and experimental music and hopes to create unique concert experiences and events that eliminate the barrier between performers and the audience.

Michelle Hromin is a Croatian-American multidisciplinary artist, specializing in contemporary clarinet performance, writing, and curation. As Artistic Director of standard issue, she curates interactive and thought-provoking concerts that emphasise improvisation and new music accessibility.

DEBUSSY AND JOHN ADAMS: SYMPHONIC REIMAGININGS

Friday 23 June 2023, 7.30pm

Queen Elizabeth Hall, Southbank Centre, London SE1 8XX

Ryan Bancroft conductor
RCM Symphony Orchestra

Hannah Kendall The Spark Catchers

Debussy *La mer*

John Adams *Harmonielehre*

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MUSIC IN THE MUSEUM

Friday 23 June, 12.30pm

Museum Gallery

JS Bach
(1685–1750)

Suite for solo viola no 5 in C minor BWV 1011 15'
i Prelude
vi Gigue

Michael Kugel
(b 1946)

Prelude: Ysaye 4'

Vanessa Hristova viola

Borodin
(1833–1887)

String Quartet no 2 in D major 30'
i Allegro moderato
ii Scherzo. Allegro
iii Notturmo: Andante
iv Finale: Andante – vivace

Helena Thomas violin

Tom Wilson violin

Rosie Rowe viola

Joshua Gray cello

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R O Y A L

C O L L E G E

O F M U S I C

London



ROYAL

COLLEGE

OF MUSIC

London

ORGAN INTERLUDES: IVAN LEUNG

Friday 23 June, 6pm

Amaryllis Fleming Concert Hall

ORGAN INTERLUDES: IVAN LEUNG

Friday 23 June, 6pm, Amaryllis Fleming Concert Hall

JS Bach (1685–1750)	Toccata, Adagio and Fugue in C major, BWV 564	15'
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Reger (1873–1916)	Phantasie über den Choral 'Hallelujah! Gott zu loben' Op. 52, No. 3	16'
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Ivan Leung organ

Ivan Leung

Ivan Leung was awarded Bachelor of Music (BMus) in organ performance at University of British Columbia in 2019 receiving the dean's list, studying organ with Michael Murray and harpsichord with Alexander Weimann. He studied at McGill University for an exchange semester in the fall of 2018. He participated in the Alkmaar Organ Festival (Netherlands) in 2017, taking part in masterclasses with, among others, Pieter van Dijk, Sophie-Véronique Cauchefer-Choplin and David Titterington. In 2018 and 2019, he also joined the St. Ouen Masterclass held by Jean-Baptiste Monnot in Rouen (France). In 2022 Leung received his Master of Music in Organ Performance (MMus) in Royal College of Music, London, where he is currently studying organ with David Graham and Andy Dewar, and improvisation with Sophie-Véronique Cauchefer-Choplin and Karol Mossakowski for Artist Diploma (ArtDip).

Leung plays regularly as a church organist in both the United Kingdom and Hong Kong. He has been appointed the organ scholar of Farm Street Church in London since 2019 and Saint John's Church, Fulham subsequently since 2022, and as organist at the Cathedral of the Immaculate Conception and Saint Benedict Church in Hong Kong. In addition, he is the principal organist of Vox Antiqua, a Catholic choir formed in 2017 dedicated to performing quality liturgical music.

As a performer, Leung has played widely across Canada, Germany, Hong Kong, and the United Kingdom. He has given recitals in Holy Rosary Cathedral (Vancouver), Michaeliskirche, Erfurt (Germany), Cathedral of the Immaculate Conception and Our Lady of China Church (Hong Kong), as well as Brentwood Cathedral, Southwark Cathedral and Temple Church (UK).

Leung shares his passion in organ through playing as well as composing, for instance his Cantonese setting of Psalm 34 and Nunc Dimittis serve as a contribution to the liturgical repertoire. He also shares great passion in organ-building, which he was awarded the Flentrop Scholarship in 2022, for a study trip of historical organs with the distinguished organ builder Flentrop in the Netherlands.

UPCOMING EVENTS

RCM CHAMBER MUSIC

Tuesday 27 June, 1:05 PM

Performance Hall

Repertoire to include:

Biber - Passacaglia for solo violin in G minor

Fauré - Une châteline en sa tour op 110

Dvořák - Piano Trio No. 5 in E minor Op. 90 'Dumky'

Mozart - Duo for Violin and Viola in G Major (Arr. For violin and cello)

Tickets: Pay What You Can

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**DEBUSSY AND JOHN ADAMS:
SYMPHONIC REIMAGININGS**

Friday 23 June 2023, 7.30pm

Queen Elizabeth Hall, Southbank Centre, London SE1 8XX

Ryan Bancroft conductor

RCM Symphony Orchestra

**SOUTHBANK
CENTRE**

Welcome to Southbank Centre

We hope you enjoy your visit. We have a Duty Manager available at all times. If you have any queries, please ask a member of staff for assistance.

Eating, drinking and shopping? Enjoy fresh seasonal food for breakfast and lunch, coffee, teas and evening drinks with riverside views at Concrete Cafe, Queen Elizabeth Hall, and Riverside Terrace Cafe, level two, Royal Festival Hall.

Visit our shops for products inspired by our artistic and cultural programme, iconic buildings and central London location.

Explore across the site with Foyles, Giraffe, Strada, wagamama, Le Pain Quotidien, Las Iguanas, ping pong, Honest Burger, Côte Brasserie, Skylon and Topolski.

If you wish to get in touch with us following your visit, please contact the Visitor Experience Team at Southbank Centre, Belvedere Road, London SE1 8XX, phone us on 020 3879 9555, or email customer@southbankcentre.co.uk.

We look forward to seeing you again soon.



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Photography is not allowed in the auditorium.

Latecomers are only admitted to the auditorium if there is a suitable break in the performance.

Recording is not permitted in the auditorium without the prior consent of Southbank Centre.

Southbank Centre reserves the right to confiscate video or sound equipment and hold it in safekeeping until the performance has ended.

Mobile phones, pagers and watches should be switched off before the performance begins.

DEBUSSY AND JOHN ADAMS: SYMPHONIC REIMAGININGS

Friday 23 June 2023, 7.30pm

Queen Elizabeth Hall, Southbank Centre, London SE1 8XX

Supported by Victoria, Lady Robey OBE HonRCM

Ryan Bancroft conductor
RCM Symphony Orchestra

Hannah Kendall (b 1984)	The Spark Catchers	10'
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Debussy (1862–1918)	La mer	23'
	i <i>De l'aube à midi sur la mer</i> <i>(From dawn to noon on the sea)</i>	
	ii <i>Jeux de vagues (Play of the waves)</i>	
	iii <i>Dialogue du vent et de la mer</i> <i>(Dialogue of the wind and the sea)</i>	

INTERVAL

John Adams (b 1947)	Harmonielehre	40'
	i <i>(Untitled)</i>	
	ii <i>The Anfortas Wound</i>	
	iii <i>Meister Eckhardt and Quackie</i>	

The RCM Symphony Orchestra plays with conductors and musicians of the highest international stature, and is frequently invited to perform in prestigious venues across London and beyond. Past and forthcoming conductors include Sakari Oramo, Sir Antonio Pappano, Thomas Zehetmair, John Wilson, Vasily Petrenko, Jessica Cottis and Rafael Payare. Performances are given after intensive, two-week rehearsals; its concerts are also broadcast live and on demand to an international audience online. The members of the RCM Symphony Orchestra are some of the world's very best young instrumentalists. They have chosen to study at the RCM because of its unrivalled blend of superlative teaching, extensive performance opportunities, and close connections with the orchestral profession. In addition to the many professors who are active professional instrumentalists, the RCM participates in side-by-side and other experience schemes with, amongst others, the BBC Symphony Orchestra, the London Symphony Orchestra, the Orchestra of English National Opera, the Philharmonia, the Royal Philharmonic Orchestra and the Chamber Orchestra of Europe. This enables students to experience professional conditions and achieve professional standards before they graduate. The RCM's long tradition of high-quality orchestral training has launched the careers of many distinguished orchestral players over several decades.

This evening's concert opens with *The Spark Catchers* by RCM alumnus Hannah Kendall. It was premiered at the BBC Proms in 2017 and takes inspiration from Lemn Sissay's poem of the same name written for the 2012 Olympics. The poem depicts the lives of women who worked in the Bryant and May Match Factory, which once stood on the site of London's Olympic Park. It captures the women's vigilance in catching any stray sparks that could set the factory alight. Four lines from the poem influence the structure of the work: The lively *Sparks and Strikes*; the dark and brooding *The Molten Madness*; the quiet and still *Beneath the Stars/In the Silver Sheen*; and the dance-like chords of *The Matchgirls March*.

Second in the programme is Debussy's enthralling recreation of the power of the ocean. The work evokes the colours and sounds of the sea through innovative harmonic and instrumental effects and unusual orchestration. Debussy increased the standard orchestra by including two harps and large percussion and cello sections; provided musical elements – such as chords dissolving rather than resolving – to enrich harmonic colour; and used short solo melodies to create the sparkle of the sea. The dark and mysterious *From dawn to noon on the sea* depicts the icy depths announced by a wavelike muted trumpet and cor anglais, fading into a vibrant theme from the cellos. The vastness of the ocean is portrayed through a majestic brass chorale bringing the movement to a close. *Play of the waves* is filled with splashes of colour with cross-rhythms acting as the unsettled water. The final movement brings back the power of the ocean with echoes of the majestic chorale before a haunting melody from the woodwind and a passionate statement in the strings.

John Adams's dramatic *Harmonielehre* (*Study of Harmony*) completes our programme. This epic work composed in 1985 after a period of 'writer's block', was inspired by a dream, explained by Adams here:

I had a vivid dream in which I was crossing the San Francisco Bay Bridge. In that dream I looked out to see a huge oil tanker sitting in the water. As I watched, it slowly rose up like a Saturn rocket and blasted out of the bay and into the sky... Shortly after ... I sat down in my studio to find, almost as if they were waiting for me, the powerful pounding E minor chords that launch the piece.

The title is taken from Schoenberg's 1911 textbook of the same name which details the theory of composition with 12-tones, and tonal harmonic practice. This work includes references and reimaginings of Mahler, Sibelius, Debussy and Schoenberg. Scored for over 100 musicians, it comprises harmonic richness and rhythmic momentum. The work opens with the repetitive E minor chords Adams refers to. A lyrical melody soars through the orchestra representing the rocket-like oil tanker launching into space. The atmospheric second movement is based on the legend of the Fisher King, and the sparkling finale is inspired by another dream involving Adams' daughter Emily travelling the cosmos on the back of a flying medieval theologian, Meister Eckhardt.

Ryan Bancroft

Ryan Bancroft grew up in Los Angeles and first came to international attention in 2018 when he won both first prize and the audience prize at the prestigious Malko Competition for Young Conductors in Copenhagen. Since September 2021 Ryan has been Principal Conductor of the BBC National Orchestra of Wales. Following his first visit to work with the Tapiola Sinfonietta in Finland Ryan was invited to become its Artist in Association from the 2021/22 season. In 2021, Ryan was announced as Chief Conductor Designate of the Royal Stockholm Philharmonic Orchestra. He will take up the position of Chief Conductor in September 2023.

Since winning the Malko Competition Ryan has made debuts with a number of leading European orchestras including the Philharmonia, London Philharmonic, BBC Symphony, Orchestre Nationale du Capitole de Toulouse, Swedish Radio Symphony, Danish National Symphony, Rotterdam Philharmonic, Rai Torino and the Ensemble Intercontemporain. In North America he has worked with the Toronto, Baltimore and Houston symphony orchestras and has debuts in the 2022/23 season with the Dallas Symphony Orchestra and Minnesota Symphony. The 2022/23 season also sees Ryan make his debut at Suntory Hall with the New Japan Philharmonic and Midori, at the Royal Festival Hall with the Philharmonia and Sir Stephen Hough, and at the Concertgebouw with the Netherlands Philharmonic. Ryan will also return to the City of Birmingham, Malmö, and Gothenburg symphony orchestras.

Ryan has a passion for contemporary music and has performed with Amsterdam's acclaimed Nieuw Ensemble, assisted Pierre Boulez in a performance of his *Sur Incises* in Los Angeles, premiered works by Sofia Gubaidulina, John Cage, James Tenney and Anne LeBaron, and has worked closely with improvisers such as Wadada Leo Smith and Charlie Haden. He returned to work with the Ensemble Intercontemporain in Paris in March 2023.

Ryan studied trumpet at the California Institute of the Arts, alongside additional studies in harp, flute, cello, and Ghanaian music and dance. He then went on to receive a Master's of Music in orchestral conducting from the Royal Conservatoire of Scotland. While studying in Scotland he played trumpet with the BBC Scottish Symphony Orchestra on many occasions. He continued his conducting studies in the Netherlands and is a graduate of the prestigious Nationale Master Orkestdirectie run jointly by the Conservatorium van Amsterdam and the Royal Conservatoire of The Hague. As a student, his main mentors were Edward Carroll, Kenneth Montgomery, Ed Spanjaard and Jac van Steen.

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The RCM would like to thank the following orchestral coaches:

Gabrielle Lester (violin)
Linda Kidwell (viola)
Tim Gill (cello)
Toby Purser (tutti strings)
Diomedes Demetriades (woodwind)
Alex Edmundson (brass)
David Hockings (percussion)
Sue Blair (harp)
Timothy Lines (tutti orchestra and woodwind, brass & percussion)
Liz Burley (piano)

Violin I

Emmanuel Webb
Sofia Gomez Alberto
Mira Marton
Natasha Sutanto
Olivia Ziani
June Lee
Isabella Azima
Masa Stopar
Elizaveta Saul
Tom Grundy
Bronte Vlashi
Zhi Hsuan Lim
Greta Bommarito
Minyao Huang
Madeleine Dawson
Molin Han

Violin II

Theo Elwes
Jessica Meakin
Lily Kettle
Marsha Ford
Jane Park
Can Cui
Ming Zeng
Hilde Jentsch
Esther Zaglia
Anya Blue Robins
Sally Aiko Dando
Toby Purdy
Ayana Jaycox

Viola

Ji Eun Park
Hattie Quick
Elena Accogli
Sam Scheer
Charis Morgan
Leon Chakrabarti
Scott Storey
Kuba Was
Juan Marco Requena
Anastasia Sofina

Cello

Clelia Le Bret
Ozgur Kaya
Clare Juan
Luis Freitas da Cruz
Xiaodi Zhao
Nina Rivas
Laura Williamson
Meg Allen
Astrid Munro
Yuying Zhang
Ni Zhang
Xiaoyan Leng

Double Bass

Alexander Heather
Isabel Garcia Gonzalez
Ben Fosker
Davide Scafarto
Lydie Horsford
Sam Lee
James Francis
Yijia Cui

Flute

Christopher Michie
Tilly Coulton (pic)
Issy Hayley-Porteous (pic)
Anna Rogers (pic)

Oboe

Jessica Vinson
Federico Allegro
Sasha Puller (cor)

Clarinet

Meline Le Calvez
Diogo Bandola
Isaac Prince (bass)
Raphael Froissart (bass)

Bassoon

Bruce Parris
Douglas McDonald
Francesco Di Matteo
Eva Serksnaite (contra)

Horn

Olivia Gandee
Zachary Hayward
Lucas Boardman
Tabitha Bolter
Tom Findlay

Trumpet

Ellena Teal (cornet)
Evan Scott
Amy Ronson
Archie Musselwhite
Joshua Cusworth (cornet)

Trombone

Pau Hernandez Santamaria
Adam Thomas
David Anton (bass)

Tuba

Micah Scott
Gavin Johnson

Timpani

Julie Scheuren

Percussion

Murray Sedgwick
Tobias Engelbrektsson
Stan Talman
Kian Hsu

Harp

Liza Rakovska
Tannaz Beigijounani

Celeste

Rieko Makita

Piano

Thomas Luke

Personnel correct at the
time of going to print.
Italics denote section
principals.

GIVE THE GIFT OF MUSIC

If you enjoyed this performance, please consider supporting us! By joining as a Friend, supporting our scholarships and artistic programmes, or remembering the RCM in your Will, you will help us secure the future of music for generations to come. All gifts make a difference, no matter the size. For more information about how you can support our global top-performing arts institution or request a legacy brochure, please get in touch with us at dae@rcm.ac.uk or 020 7591 4799. Thank you.

www.rcm.ac.uk/support

RCM OPERA: BARNUM'S BIRD

Wednesday 28 & Friday 30 June, Saturday 1 & Monday 3 July 2023
7pm | Britten Theatre

Michael Rosewell conductor

Ella Marchment director

Madeleine Boyd designer

Rachel Astall lighting designer

Adam Haigh choreographer

Libby Larsen *Barnum's Bird*

Barnum's Bird is the story of a relationship ahead of its time – that of the 'great showman' PT Barnum, and his star opera singer, Jenny Lind. Known as the 'Swedish Nightingale', Jenny Lind was the most treasured soprano of her time, with a reputation that would have rivalled that of Elvis Presley or the Beatles. A savvy businesswoman, she went on an American tour in 1850 with Barnum, who put Lind's name on cigars, soap and cakes, and marketed her personality – something that had never been seen before. Grammy Award-winning composer Libby Larsen's chamber opera in two acts is a story of art, artists and the human soul. At the same time, it's a tale of how great art serves commerce and profit, as well as humanity, and makes us question our own experiences as a consumer of entertainment.

These opera performances are dedicated to the memory of our beloved colleague, artist and friend, Stephen Roberts, who passed away in December 2022.

Supported by the Patrick & Helena Frost Foundation

Tickets: £60, £40, £20; £10 under 35

Box Office 020 7591 4314 | www.rcm.ac.uk/events

RCM AT ST. MARY ABBOTS

Friday 23 June, 1.05pm

Welcome to this performance at Saint Mary Abbots Church. Please turn off your mobile phone to avoid any disturbance to the performers. Photographs may only be taken during applause following a performance, unless otherwise notified. Private filming, sound recording and commercial photography are not permitted without prior written permission.

Beethoven (1770–1827)	Piano Sonata no 11 in B flat major op 22	24'
	<i>i Allegro con brio</i>	
	<i>ii Adagio con molto espressione</i>	
	<i>iii Menuetto</i>	
	<i>iv Rondo: Allegretto</i>	

Adrian Henke piano

Ravel (1875–1937)	Alborada del gracioso	7'
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Radu Stoica piano

Bob Mintzer (b 1953)	Quartet #1 in three movements	11'
	<i>i Allegretto</i>	
	<i>ii Slowly</i>	
	<i>iii Allegro</i>	

Astral Quartet

Leopoldo Mugnai soprano saxophone

Oliver Lee alto saxophone

Annabella Chenevix Trench tenor saxophone

Ethan Townsend baritone saxophone

DEBUSSY AND JOHN ADAMS: SYMPHONIC REIMAGININGS

Friday 23 June 2023, 7.30pm

Queen Elizabeth Hall, Southbank Centre, London SE1 8XX

Ryan Bancroft conductor
RCM Symphony Orchestra

Hannah Kendall The Spark Catchers

Debussy La mer

John Adams Harmonielehre

Conductor Ryan Bancroft leads the RCM Symphony Orchestra through enchanting works from Debussy, John Adams and Hannah Kendall.

First, hear The Spark Catchers by RCM alumnus Hannah Kendall which was inspired by a poem written by Lemn Sissay for the 2012 London Olympics.

Following this moving work, hear Debussy's La mer – an evocation of the power of the ocean – followed by Adams' Harmonielehre, which took inspiration from a dream about a sailing oil tanker that turned into a rocket.

Tickets: Standard entry £5–£20, Concessions 25%

Tickets are sold through the Southbank Centre website, www.southbankcentre.co.uk. Please note that ticket prices above exclude the £3.50 booking fee – visit the website for more details.

ROYAL COLLEGE OF MUSIC

Founded in 1882, the RCM moved to its present site on Prince Consort Road in 1894. Illustrious alumni include Benjamin Britten, Ralph Vaughan Williams, Samuel Coleridge-Taylor, Gustav Holst, Dame Joan Sutherland, Sir Thomas Allen, Sir Colin Davis, John Wilson, Alina Ibragimova, Gerald Finley and Dame Sarah Connolly. In addition to its 1000 full time students, the College engages dynamically with a wider and more diverse community of children and adults through a dedicated range of creative activities delivered by RCM Sparks' education and participation projects, RCM Junior Department programme and the Creative Careers Centre. The growing schedule of live-streamed concerts and masterclasses can be viewed on www.rcm.ac.uk and www.youtube.com/rcmlondon.

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ROYAL

COLLEGE

OF MUSIC

London

Junior Department
Ensembles Concert

Saturday 24 June 2023, 5.30pm
Amaryllis Fleming Concert Hall

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Saxophone Ensemble

Sarah Markham *tutor*

Amalia Beeko, Amelie Sainsbury *soprano* Sam Saxton, Nina Linn *alto*
 Jake Fokes, Arion Thompson *tenor* Simeon Lord, Kezia Colton *baritone*

Roberto Di Marino	Double	6'
Claire Tomsett-Rowe	Bird's 7:2 Ratio	2'

Sinfonietta

Esther King Smith *tutor*

Torry Jang, Elyssa Kiang, Samvid Sridhar, Sean Lau, Lorenzo Dore, Alice Cumberbatch *violin*
 Francesca He *viola*

Maria Lee, Hugo Borrión, Alex Cetateanu, Anaiah Kashim, Charlie Jang, Kitty Ajaz,
 Ray-Chin Le *cello*

Edmund Angerer	Toy Symphony	9'
	<i>i Allegro ii Menuetto & Trio iii Finale: Allegro</i>	

Junior Choir

Katie Teage *conductor* Martyn Noble *piano*

Kitty Ajaz, Hugo Borrión, Alex Cetateanu, Youer Chen, Alice Cumberbatch, Lorenzo Dore,
 Amelie Greenstein, Ethan Hesse, Charlie Jang, Torry Jang, Clare Jennings, Katy John,
 Anaiyah Kashim, Elyssa Kiang, Sean Lau, Ray-Chin Le, Rundong Liu, Eliora McDonald,
 Benny Napier, Sapphire Ng, Deedeh Rouhani, Emma Seymour, Isabella Shi, Ayase
 Shiotsuka, Neel Sumanth, Samvid Sridhar, Ka Wing Yau

Bizet arr EPOC	Carmen Children's Chorus	2.5'
Trad	Abiyoyo	1.5'
Labi Siffre arr Pete Churchill	Something Inside so strong	4.5'

Saxophone Quartet
Sarah Markham *tutor*

Simeon Lord *soprano* Kezia Colton *alto* Jake Fokes *tenor* Arion Thompson *baritone*

Jenni Watson

Helios

6'

i 12:47 ii 16:18 iii 21:12

Brass Ensemble

Phillip Bainbridge *director* David Price *conductor*

Lucas Gebrehiwet, Livia Bayley, Bronwen Roberts, James Tweedie, Elara Jacobs *trumpet*

Arthur Kay, Lillia-Rose Pirie *horn*

Alex Holford, Esme McPartland, Jonathan Lovatt *trombone*

Connor Gingell *tuba*

Cecilia McDowall

Salon Argentina

7.5'

Ernesto Lecuona

Malagueña

4'

Jazz Ensemble

Sara Dhillon *tutor*

Bronwen Roberts, Elara Jacobs, Oscar Lamb *trumpet*

Jake Fokes *saxophone*

Maxine Chu, Ben Clarke, Claudia Mambery *trombone*

Anthony Zemsky *piano*

Fernando Lee *bass*

Jacob Carr, Uma Kukreja, Toby Shephard-Blandy *drums*

Paul Desmond

Take Five

8'



Royal College of Music Junior Department,
Prince Consort Road, London SW7 2BS
+44 (0) 20 7591 4334 | jd@rcm.ac.uk | www.rcm.ac.uk/junior

Miranda Francis *Head of Junior Programmes*
Ben Storey *Assistant Head of Junior Programmes*
Gill Redfern *Administrator* **Molly Bevan** *Administrative Coordinator*
John Mitchell *Performance Manager*



ROYAL

COLLEGE

OF MUSIC

London

Junior Department
Performers Platform

Hilary Sturt *specialist tutor*
Maria Tarasewicz *piano*

Saturday 24 June 2023, 3pm
Room OP01

Welcome to the Royal College of Music Junior Department and our weekly Performers Platform, where students are given the opportunity to play alongside one of the country's finest accompanists and receive expert performance feedback. For the benefit of musicians and audience members, please turn off your mobile phone. Latecomers will not be allowed into the auditorium until a suitable break in the programme. In the interests of safety, sitting or standing on the steps, gangways or floors is strictly prohibited. For safeguarding and copyright reasons, it is not permitted to make audio or video recordings during Performers Platform. Thank you for your co-operation.

- 3.00 Guitar Trio (Laura Snowden *tutor*)
Esme McPartland, Oli Mollett, Isabella-Rose Nichols
Roland Dyens O Trio Magico 5'
- 3.15 Piano Trio (Daniel Hill *tutor*)
Audrey Wang *piano* Chloe Zhou *violin* Aglaia Carvalho-Dubost *cello*
Shostakovich Piano Trio no2 in E minor op67 iv *Allegretto - adagio* 9'
- 3.30 Piano Trio (Daniel Hill *tutor*)
Aidan Zhao *piano* Natan Sarkar *violin* Matthew Hill *cello*
Haydn Piano Trio in G Hob XV/25 Gypsy Rondo iii Rondo 4'
- 3.37 Isabella Mackie *oboe* (pupil of Helen Barker)
Bowen Oboe Sonata op85 ii *Andantino espressivo* 6'
- 3.45 Matteo Nacher Sultara *piano* (pupil of Daniel Hill)
Chopin Scherzo no3 in C# minor op39 8'
- 4.00 Piano Trio (Neil Roxburgh *tutor*)
Christian Heimstra *piano* Aiden Bhak *violin* Alma Silvera *cello*
Beethoven Piano Trio in B-flat op11 iii *Allegretto* 7'

- 4.10 Gabriella Zailer-Fletcher *voice* (pupil of Margaret Cameron)
 Scarlatti *Le Violette* 2.5'
 Quilter *Take, O Take Those Lips Away* 1.5'
- 4.15 Jane Lee *violin* (pupil of Viktoria Grigoreva)
 Fauré *Après un rêve op7 no1* 4'
- 4.22 Piano Duo (Christine Stevenson *h tutor*)
 Christian Heimstra *piano* Aiden Bhak *violin* Alma Silvera *cello*
 Grieg arr Ruthardt *Wedding Day at Trolldhaugen* 5.5'
- 4.30 Piano Trio (Natasa Lipovsek *tutor*)
 Justin Zhang *piano* Cyprian Beecroft *violin* Andrew Ah-Weng *cello*
 Chausson *Piano Trio in G minor op3 ii Vite* 4.5'
- 4.45 Charlie Rose *viola* (pupil of Sarah-Jane Bradley)
 Vieuxtemps *Elegie op30* 8'
- 5.00



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 Ben Storey *Assistant Head of Junior Programmes*
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 John Mitchell *Performance Manager*

RCM CHAMBER MUSIC

Tuesday 27 June, 1.05pm

Performance Hall

Spohr (1784–1859) Fantasia c-Moll 9'

Tannaz Beigi Jouinani harp

Piazzolla (1921–1992) Histoire du Tango 9'
iii. Nightclub 1960
iv. Concert d'Aujourd'hui

June Lee violin
Seungyeon Lee guitar

Busch (1891–1952) Suite for Saxophone and Violin 12'
i Praeludium
ii Sarabande
iii Gavotte
iv Gigue

Oliver Lee saxophone
Annissa Kali Gybel violin

Prokofiev (1891–1953) Piano Sonata no 7 in B flat major op 83 10'
ii Andante caloroso
iii Precipitato

Vusala Babayeva piano

Upcoming Events

RCM CHAMBER MUSIC

Wednesday 28 June, 1.05pm

Performance Hall

Repertoire to include:

Schubert - Sonata 'Arpeggione'

Ginastera - Suite de Danzas Criollas Op. 15

Beethoven - Piano Trio No. 2 in G major Op. 1

Tickets: Pay What You Can

Box Office 020 7591 4314 | www.rcm.ac.uk/events

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Programme details correct at time of going to print.



ROYAL
COLLEGE
OF MUSIC
London

A ROYAL COLLEGE OF MUSIC
OPERA STUDIO PRODUCTION

LIBBY LARSEN'S

BARNUM'S BIRD

ROYAL COLLEGE OF MUSIC, LONDON
7PM | 28 & 30 JUNE, 1 & 3 JULY 2023

MICHAEL ROSEWELL
CONDUCTOR

ELLA MARCHMENT
DIRECTOR

MADELEINE BOYD
DESIGNER

RACHEL ASTALL
LIGHTING DESIGNER

ADAM HAIGH
CHOREOGRAPHER

CAST

28 June & 1 July

Jenny Lind	Lylis O'Hara Charlotte Jane Kennedy (Cover)
PT Barnum	Dafydd Jones
Tom Thumb	Charlotte Clapperton
Belletti	Connor Dalton
Mr Dodge	Simon Brown Tom Law (Cover)
Conductor	Ross Fettes
Charity Taylor	Jessica Lawley
Bayard Taylor	Tom Law Hugo Brady (Cover)

Barnum's Curiosities

Soprano Ceferina Penny, Jessica Lawley
Mezzo-soprano Ellen Pearson, Richard Decker
Tenor Simon Brown, Tom Law
Bass Sam Hird, Ross Fettes

Pit Chorus

Soprano Amy Chau, Saffron Doherty, Abigail Eagar, Lori Grainger, Amy Heptinstall, Ola Korzeb, Hannah Limbrick, Ingrid Leung, Annie MacDonald, Natasha Oldbury, Josephine Shaw, Nicole Shim
Mezzo-soprano Naomi Boot, Lily Mo Browne, Nadiia Chaichenko, Esmée Loughlin-Dickenson, Ustinya Malinina, Faith Tucker
Tenor Hugo Brady, Jake Harris
Baritone David Afzelius, Ted Day, Zachariah Everson, Henry Godwin, Aaron Millar, Simao Nobre, Francisco Ribeiro

30 June & 3 July

Henna Mun (30 June) Lylis O'Hara (3 July) Charlotte Jane Kennedy (Cover)
Marcus Swietlicki
Lexie Moon
Daniel Barrett
Simon Brown Tom Law (Cover)
Ross Fettes
Ceferina Penny
Tom Law Hugo Brady (Cover)

THE ROYAL COLLEGE OF MUSIC OPERA STUDIO PRESENTS



MICHAEL ROSEWELL CONDUCTOR

RACHEL ASTALL LIGHTING DESIGNER

ELLA MARCHMENT DIRECTOR

ADAM HAIGH CHOREOGRAPHER

MADELEINE BOYD DESIGNER

28 & 30 June, 1 & 3 July 2023, 7pm
BRITTEN THEATRE

These performances are dedicated to the memory of our beloved colleague, artist and friend, Stephen Roberts, who passed away in December 2022.

Supported by the Patrick & Helena Frost Foundation

*Music by Libby Larsen, libretto by Bridget Carpenter and Libby Larsen
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SYNOPSIS

Barnum's Bird is the story of the business relationship between PT Barnum (one of America's great impresarios) and the Swedish soprano Jenny Lind in 1850–51, written by Libby Larsen in the year 2000.

Act I

PT Barnum is in search of a new idea that will both help to make him money and increase his artistic standing in the United States. He hears about a Swedish soprano who has sung for Queen Victoria and decides to pursue this artist (even though he has never heard her sing himself).

The first act of the opera focuses on the pursuit of Jenny Lind and moves between Barnum's office and the salon in London, where we see Lind considering giving up performing to dedicate herself to charitable activities.

Lind eventually agrees to the tour, stipulating a guarantee of \$150,000 (\$1 million dollars in today's currency). Even though at first sight this looks like a large sum, Lind in fact donated most of her fee to charity.

Act II

The business relationship between Lind and Barnum now plays out in full. Lind travels with her Italian baritone friend Belletti to the US where she swiftly finds out that what she envisioned is far from the reality of what she is met with. Barnum exploits Lind for maximum profit, creating a marketing frenzy around her and sensationalising every aspect of her performance with capitalist pursuits. He auctions off tickets to her shows, creates a plethora of Jenny Lind merchandise, coins a song competition in which members of the public compete to write a song for Jenny to sing, and then subjects Lind to an arduous schedule that leaves her feeling physically and emotionally exhausted.

Jenny requests to leave the tour early. Even though she has raised a great deal of money for charity, it has come at a huge price to her physical and emotional wellbeing. The opera concludes with the relationship between Jenny and Barnum having run its course and both returning to their lives, released from the contract that once tied them together in a frenzied and frenetic manner.

Synopsis by Ella Marchment

DIRECTOR'S NOTE

Barnum's Bird appealed to me because it depicts a tension between art within the UK and United States that lies very close to my heart. As a British citizen who spends significant parts of the academic year based in Washington DC, the concept of being 'divided by a common language' rings true. Nuances of taste and opinion are an art form that I am still yet to fully comprehend or master, as I increasingly find subtle shifts in the way that operas are staged. Stage lights are brighter in the US, the sets more theatrical, the taste bolder, brasher, harsher and more sensational. People decorate their cars at Christmas, enthusiasm abounds, and people are straight-talking and economical with words. We are the same, but we are also different. It is a fact that is simultaneously beautiful and yet jarring.

Jenny Lind was a soprano who became chief professor of voice at the Royal College of Music when it was founded in 1882. Her experience of America chimes to my heart strings and feels much the same in 1850 as it does now. This piece fascinates me because it calls in to the notion of art and humanity and raises numerous questions as to whether success can ever equate to happiness.

In many ways, it's a call to us to examine mental health and wellbeing of artists and is a warning of the pressures that can be applied to an individual in the dawning of the age of celebrity. It's a story of a specific time, but one that speaks copious amounts to all of us as its overarching message is to live our own lives for our own purpose. It also shines a light on the birth of the cult of celebrity and commercially successful art.

The musical language of this opera highlights the aforementioned cultural tension. Larsen quotes several recognisable melodies to musically paint the setting of both the UK and US, which adds to the richness of the piece. From America you can recognise 'The Banja Song', 'Sweet Home' and 'The Jenny Lind Polka', which was composed for Jenny Lind's visit. At the other end of the spectrum, well-known excerpts from European folk and opera include 'Hear Ye Israel' from Mendelssohn's *Elijah*, *The Barber of Seville*, and 'Casta Diva' from Bellini's *Norma*. The result is a geographical sense of musical painting in which these two musical worlds are vividly represented.

The opera causes us to pause for thought and to ask ourselves both how and why we all make and consume art, and whether it should be purely for entertainment's sake or whether its significance could or should help us access a higher self.

To me, this opera imparts the value of being unstoppably and uncompromisingly myself, and that that is the best path to contentment. Larsen, Barnum and Lind represent three different points of an axis in which art is made and consumed. Ultimately, there is no right or wrong answer – but we as individuals must work out where our own place is on this axis.

Ella Marchment

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Nick Sears

Deputy Head of Vocal and Opera
Audrey Hyland

Visiting Professor of Opera
Kiri Te Kanawa

Manager of Vocal and Opera
Ann Somerville

Opera Assistant
Phoebe Richards

Vocal Faculty Assistant
Olivia Grant

For the production

Conductor
Michael Rosewell

Director
Ella Marchment

Designer
Madeleine Boyd

Lighting Designer
Rachel Astall

Choreographer
Adam Haigh

Production Manager
Paul Tucker

Head of Costume
Laura Pearce

Head of Hair and Makeup
TBC

Stage Manager
Zoe Rogers-Holman

Deputy Stage Manager
Tom Wortley

Assistant Stage Manager
Honor Klein

Flyman/Head of Stage
Matthew Gorman

Production Electrician
Colin Eversdijk

Lighting Programmer
Eren Celikdemir

Assistant Carpenter
Samuel Mhretab

Set built and painted by
Basement 94 Ltd

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Britten Theatre Workshop

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Zoe Hammond

Costume Assistants
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Isobel Darby
Grace Fernyhough
Stella Mansfield
Samantha Hoppe

Dressers
Laura Pearce
Zoe Hammond
Izzy Darby

Head of Hair and Makeup
Sarah Piper

Hair Assistant
Holly Gooch

Surtitle Operators
Emily Chapman
Emily Rooke

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Jo Ramadan

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Katharine Wing

Cello
Theodore Baujard

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CREATIVE TEAM



Michael Rosewell
Conductor

Conductor Michael Rosewell is an Opera Association of America prize winner and the recipient of an Olivier Award for Outstanding Achievement in Opera. He has appeared in some of the world's most prestigious opera houses, including the Vienna State Opera, the Royal Opera House, Covent Garden and English National Opera. Michael began his conducting career in Germany before joining the music staff of the Wiener Staatsoper, where he assisted Claudio Abbado and worked closely with many world-renowned singers and conductors. In concert, Michael has conducted at the International Music Festivals in Aldeburgh, Edinburgh, Bath, Perth, Buxton, Heidelberg, Zagreb and Montepulciano, with orchestras such as the Staatsorchester Rheinische Philharmonie, the RTÉ National Symphony Orchestra, the London Mozart Players, the Orchestra of Scottish Opera and the Aurora Orchestra. Radio broadcasts include Radio France Musique, Süddeutscher Rundfunk, RTÉ Dublin and the BBC, and he has recorded under the Linn and Decca labels. He recently completed a highly successful tenure as Music Director of English Touring Opera, where he played a central role in bringing the company much greater prominence and recognition.



Ella Marchment
Director

Acclaimed as one of Europe's most original and progressive directors, and widely celebrated as the founder of the global #OperaHarmony movement, auteur-director Ella Marchment has also taken on leadership roles for international arts organisations and spoken and lectured at world-renowned companies and conservatoires, including Opera Europa in the Netherlands, the Royal Opera House in London and the Juilliard School in New York. She was previously director of the opera programme at Northern Illinois University, and artistic director and founder of Opera Festival of Chicago, Helios Collective, Constella OperaBallet, and Opera in the Rock. She is currently associate professor and Director of Opera at Shenandoah Conservatory in Winchester, Virginia.

Recent directing highlights include: *A Midsummer Night's Dream*, *Hydrogen Jukebox*, *Four comic operettas by Germaine Tailleferre* (Shenandoah Conservatory); The International Opera Awards (Teatro Real, ENO London Coliseum, Sadler's Wells); *Scalia/Ginsburg* (Opera in the Rock); *Il segreto di Susanna* (Opera Festival of Chicago); *L'inganno felice* (Opera Festival of Chicago/Wexford Festival Opera); and *Little Women* (Opera Holland Park).

Upcoming directing projects include The International Opera Awards, *L'Aube rouge* at Wexford Festival Opera, and Massenet's *Le roi de Lahore* at Dorset Opera.

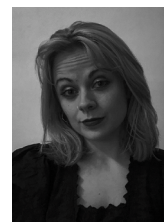
Ella has previously directed two sets of Opera Scenes at the Royal College of Music and is looking forward to making her summer main stage debut.



Madeleine Boyd
Designer

Madeleine studied Theatre Design at Central Saint Martin's College of Art and Design.

Her recent designs include: set and costume for *Gone Too Far*, Theatre Royal Stratford East; set and costume for *Lady in the Dark* (2022) and *A Quiet Place* (2018), Opera Zuid, Maastricht (both productions won the Place de l'Opera Award for Best Opera in their respective years); set and costume for *Lalla Roukh*, Wexford Festival Opera, Ireland (winner of Best Costume at the Irish Times Theatre Awards); set and costume for *Macbeth* at the Grange Festival, Winchester; set design for *La traviata* at Komische Oper, Berlin; set and costume for *Carmen*, Nikikai Opera Foundation, Tokyo; set and costume for *Wuthering Heights*, Opéra National de Lorraine, Nancy; set and costume for *Powder Her Face*, Royal Danish Opera, Copenhagen (winner of the Arets Reumert Prize 2016 for Best Opera Production); set and costume for *Albert Herring* and *L'Histoire du soldat*, Maggio Musicale, Florence; set and costume for the Donizetti Trilogy: *Anna Bolena*, *Maria Stuarda* and *Roberto Devereux*, Welsh National Opera; set and costume for *Don Giovanni* (winner of Best Opera at the Manchester Theatre Awards), *La traviata* and *The Turn of the Screw* for Opera North.



Rachel Astall
Lighting Designer

Rachel Astall is a lighting designer and production electrician with experience in musicals, opera and theatre. Rachel has a Masters Degree in Lighting Design from the Royal Welsh College of Music and Drama, where she designed Disney's *The Hunchback of Notre Dame* and Sondheim's *Company*. She also completed a placement as a Lighting Assistant in Colmar, France at the Opera National du Rhin.

In her professional career, she has designed for various performances at the Royal College of Music, where she is a Production and Venue Lighting Manager. This includes ballet, concerts, musicals, contemporary and Opera Scenes. *Barnum's Bird* marks her debut as a lighting designer for the larger operatic performances at RCM and marks her tenth opera with the College. Her recent credits include Lighting Designer for London School of Musical Theatre's new musical, *Soma*. As of October 2023, she will be embarking on a PhD in Lighting Design and Musical Performance, whilst continuing her work as a designer, electrician and programmer.

CAST



Adam Haigh
Choreographer

Choreographer Adam Haigh is a member of The Young Vic Creators Programme and is a participant of Dance East London. Previous work includes: *Soho Cinders* (Charing Cross Theatre); *Grease* (Italy); *Piano Legends* (Birmingham Symphony Hall/Barbican); *Get On The Floor* with Strictly Come Dancing's AJ Pritchard (UK Tour); Christmas Spectacular 2018 with Kerry Ellis, Kimberley Walsh, Anton Du Beke and Erin Boag (Drury Lane); *Romeo and Juliet* (European Tour); *Behind the Legend* (Bromley Churchill); *South Pacific* starring Dave Willets (Guernsey); *Transforming Minds* (Park Theatre); *Chess* (Leicester Curve, Broadway World Nomination for Best Choreography); UK premiere of *Brooklyn the Musical* (Greenwich Theatre); *The Wizard of Oz* (New Lincoln Theatre Royal); *Anything Goes* (The Other Palace); *25th Annual Putnam County Spelling Bee* (Nominated for Best Off West End Director 2018); *Can Can* (Nominated for Best Off West End Choreographer 2018); *Something Old, Something New* (Bridewell Theatre); *Once Upon a Quarry Hill* (Leeds Playhouse); *Hairspray* (Singapore); *Treasure Island* (Middle East); *Phantom of the Opera* in Concert (Sir John Loderidge Hall); *Golden Medals Golden Girls* (Southbank Centre).

Work as associate choreographer includes: *Call me Madam* (Upstairs at the Gatehouse); *Lucky Stiff* (Drayton Arms Theatre); *Princess Caraboo* (Finborough); *The Taming of The Shrew* (Jack Studio); *Summer* (Theatre Royal Stratford); *The Best Man* (UK Tour, Bill Kenwright); and for Cunard cruises.



Lylis O'Hara Jenny Lind

Lylis O'Hara is studying at the Royal College of Music Opera Studio as the Stephen Catto Memorial Scholar, supported by the Basil Coleman Opera Award. Born in Cardiff and raised in Jersey, Lylis remains proud of her Welsh heritage. She began her musical education at Chetham's School of Music. From there she attended the Royal Academy of Music, graduating as a Bachelor of Music with first class honours in 2019, and later obtaining a distinction in her Master of Arts in Performance. Recent highlights include performances with Diva Opera at the Domaine des Vaux Jersey Opera Festival, and the role of Sleeping Beauty in *La bella dormiente nel bosco* (RCM, spring 2023). She has also participated in masterclasses with Angela Gheorghiu, Ann Murray DBE, Lucy Crowe and Susan Bullock.



Henna Mun Jenny Lind

Born in Japan and raised in Canada, Henna Mun is studying for a Masters degree at the Royal College of Music under the tutelage of Sarah Tynan and Caroline Dowdle. At the RCM, she has played Eurydice in Offenbach's *Orpheus in the Underworld*, La Principessa in Respighi's *La bella dormiente nel bosco* and Adina in *L'elisir d'amore* (Opera Scenes). Henna is a Basil Coleman Opera Award Holder supported by the Midori Nishiura Scholarship, as well as the Josephine Baker Trust and the Drake Calleja Trust. She will be joining the Atelier Lyrique programme at the Verbier Festival this summer and has also been selected as a Song Rising Star at the Shipston Song Festival. Henna will be joining the RCM Opera Studio starting this September.



Charlotte Jane Kennedy Jenny Lind (Cover)

Soprano Charlotte Jane Kennedy is in the first year of her Master of Performance degree at the Royal College of Music, studying with Janis Kelly and Caroline Dowdle. Charlotte is a Leverhulme Arts Scholar supported by the Robert McFadzean Whyte Award, and is also supported by the Munster Trust Derek Butler Award and the Josephine Baker Trust. Recent highlights at the RCM include Venus in Offenbach's *Orpheus in the Underworld*, La Bergère/La Chouette in Ravel's *L'enfant et les sortilèges* and a masterclass with Sumi Jo. Charlotte is a Leeds Lieder Young Artist, and this summer will perform in British Youth Opera's production of Vaughan Williams' *The Pilgrim's Progress*.



Marcus Swietlicki PT Barnum

Marcus Swietlicki is a Scottish tenor who previously studied at the Royal Conservatoire of Scotland (RCS) under the tutelage of Stephen Robertson. As well as graduating with his BMus, Marcus received the highest grades for vocal performance of any student within the vocal faculty at the RCS. Marcus is currently studying for his Master of Performance at the Royal College of Music with Russell Smythe, and is the Aldama Scholar. Previous roles at the RCM include Pluto and Mercury in the autumn production of Offenbach's *Orpheus in the Underworld*. Marcus is excited to continue his progress at the Royal College of Music as he has now been offered a place in the RCM Opera Studio.



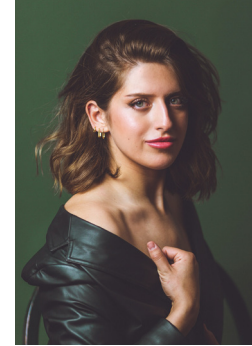
Dafydd Jones PT Barnum

Welsh tenor Dafydd Jones is an Ivor Llewellyn Foster Scholar at the Royal College of Music, supported by the Leverhulme Arts Scholarship, studying with Nicky Spence and Caroline Dowdle. A recent winner of the Loveday Song Prize at the Kathleen Ferrier Awards, Dafydd recently made his international debut as Clotarco in Haydn's *Armida* at the Bregenzer Festspiele. Other operatic credits include Pastore in Monteverdi's *L'Orfeo* (Garsington Opera) and Don Ottavio in *Don Giovanni* (OPRA Cymru). A Samling Artist, Dafydd will make his debut in the title role of *Albert Herring* for Opera North in their 2023/24 season and will appear in recital at Wigmore Hall as part of their French Song Exchange programme.



Charlotte Clapperton Tom Thumb

Mezzo-soprano Charlotte Clapperton is studying for a Master of Performance with Dinah Harris and Bryan Evans at the Royal College of Music. She obtained a Bachelor of Music at the Royal Academy of Music with Catherine Wyn-Rogers. She is a Lennox Hannay Charitable Trust Scholar, and is generously supported by the Countess of Munster Musical Trust and the Josephine Baker Trust. Charlotte was a recitalist at the Creative Oundle Festival and is a frequent soloist for oratorio works. She enjoyed principal roles in the RCM's productions of Offenbach's *Orpheus in the Underworld*, and Ravel's *L'enfant et les sortilèges*.



Lexie Moon Tom Thumb

Mezzo-soprano Lexie Moon is a Masters student and London Women's Clinic Foundation Scholar at the Royal College of Music, studying with Janis Kelly and Simon Lepper. Recent highlights include playing the title role in Ravel's *L'enfant et les sortilèges* for the RCM's spring opera double bill; opening Oxford Lieder's 2022 Autumn/Winter Festival with a lecture recital; covering Phoebe Meryll in *The Yeoman of the Guard* for English National Opera and debuting at Opera Holland Park in British Youth Opera's production of Vaughan Williams' *Sir John in Love* as Mistress Ford. At the RCM, Lexie debuted in Jonathan Dove's *Flight* playing the Older Woman after covering Hansel in *Hansel and Gretel* and Zwei Dame in *The Magic Flute*.



Connor Dalton Belletti

Baritone Connor Dalton is in his final year of study towards his Master of Performance at the Royal College of Music. A Martin Harris Scholar, he studies with Peter Savidge and Andrew Robinson. Recent roles at the RCM include: Mr Dollar and The Stepfather/Le Fauteuil (cover) in the spring double bill of *La bella dormiente nel bosco* and *L'enfant et les sortilèges*; Morpheus (*Orpheus in the Underworld*); The Zombie (*My Days as a Zombie on Earth* produced in collaboration with Tête à Tête); and Joseph de Rocher (*Dead Man Walking*) and Marcello (*La bohème*) in Opera Scenes.



Daniel Barrett Belletti

24-year-old Daniel Barrett is a baritone from Glasgow who has just completed his first year on the Masters course at the Royal College of Music, studying with Russell Smythe. Daniel is delighted to be the Drapers' de Turckheim Scholar and a Drake Calleja Trust Scholar. Daniel is also an associate artist with the Josephine Baker Trust and a Samling Artist. In summer 2022, Daniel was part of the Verbier Festival's Atelier Lyrique programme where he performed the role of Sam in Verdi's *Un ballo in maschera* on the Verbier Festival main stage under the baton of Gianandrea Noseda. He also recently performed as a soloist with the Royal Northern Sinfonia under the baton of Nicholas McGegan.



Simon Brown Mr Dodge/Barnum's Curiosities

British Tenor Simon Brown graduated with a first-class (Hons) Bachelors degree in Vocal Performance from the Royal Conservatoire of Scotland. He has recently embarked on his Masters degree at the Royal College of Music, where he is the Mason Award Holder supported by the Il Circolo Music Award as well as being a Josephine Baker Trust Scholar. Since starting at the RCM, Simon has performed the roles of Mercury in *Orpheus in the Underworld*, and Tamino and Lurcanio in *Opera Scenes*. Simon was the 2022 Leonie Kayser Prize winner at the Royal Conservatoire of Scotland and was part of world-renowned mezzo-soprano Karen Cargill's Associate Artist Programme.



Jessica Lawley Charity Taylor/Barnum's Curiosities

Soprano Jessica Lawley is studying for a Masters at the Royal College of Music under the guidance of Patricia Rozario and is an Ian Evans Lombe Scholar supported by the Helen Marjorie Tonks Scholarship. In 2019, she was selected to compete in the prestigious Junior Kathleen Ferrier competition. Since then, Jessica has performed in concerts including Holst's *The Planets* at the Queen Elizabeth Hall and the Royal Festival Hall with the Royal Philharmonic Orchestra, conducted by Vasily Petrenko. Jessica has performed several roles in RCM Opera Scenes such as Euridice (Gluck's *Orfeo ed Euridice*) and Susanna (Mozart's *Le nozze di Figaro*). She played Cybelle and Venus (Cover) in the RCM's production of *Orpheus in the Underworld* in 2022.



Ross Fettes Conductor/Barnum's Curiosities

Ross Fettes is a Scottish bass-baritone studying for a Master of Performance degree at the Royal College of Music. Currently in his second year, he is studying under the tutelage of Graeme Broadbent. He is the Dr Martin Schwartz Scholar and a Josephine Baker Trust Scholar. Ross' most recent performances include Superintendent Budd in St Paul's Opera's production of *Albert Herring*, The Immigration Officer (cover) in the RCM's production of *Flight*, and Zuniga in Carshalton Opera's production of *Carmen*. He recently performed the role of Colline in Hurn Court Opera's production of *La bohème*. He will be performing the title role of Figaro in *Le nozze di Figaro* with Westminster Opera.



Tom Law Bayard Taylor/Mr Dodge (Cover)/Barnum's Curiosities

British tenor Tom Law is a third-year undergraduate at the Royal College of Music, studying with Timothy Evans-Jones and Bryan Evans. Previous engagements have included a masterclass with John Mark Ainsley, Handel's *Messiah* at Portsmouth Cathedral, and a selection of Schubert Lieder at St John's Smith Square. Tom covered the roles of La Théière and Il Buffone in the RCM Opera Studio's double bill production last term, whilst performing as a member of the chorus. Tom has received financial support from the Chris Treglown Foundation in Cornwall, and likes to play cricket, climb and talk incessantly off stage.



Ceferina Penny Charity Taylor/Barnum's Curiosities

British-Argentine Soprano Ceferina Penny is in her first year of postgraduate studies with Janis Kelly at the Royal College of Music, where she is a Charles Ravel Scholar. In 2018, she made her professional debut as The Slave in English National Opera's production of *Salome*. Ceferina has been selected to take part in masterclasses with prestigious artists, including Ann Murray, Sir Thomas Allen and Michael Chance. In 2021, she appeared at The Grange Festival, singing Peaseblossom in Britten's *A Midsummer Night's Dream*. Ceferina will make her first full role debut as Susanna (*Le nozze di Figaro*) with Westminster Opera Company this August in Charente-Maritime, France.



Hugo Brady Bayard Taylor (Cover)

Winner of the 2022 Junior Kathleen Ferrier Competition, 20-year-old tenor Hugo Brady studies at the Royal College of Music under the tutelage of Russell Smythe as the Victor and Lilian Hochhauser Scholar. Hugo began singing aged eight as a member of the Royal Opera House's Youth Opera Company, appearing in the children's chorus for productions including *La bohème* and *Carmen*. Since then, he has studied at the Centre for Young Musicians, winning First Prize at both the New Talent British International Youth Music Competition and the Louis Watt Memorial Competition during his time there. As a tenor, he has appeared as a soloist with the Vache Baroque Festival, Scherzo Ensemble and at Barbican Hall with the London Schools Symphony Orchestra.



Ellen Pearson Barnum's Curiosities

Ellen Pearson is a mezzo-soprano in the first year of her Masters at the Royal College of Music. She is an Ian Evans Lombe Scholar, studying with Alison Wells and Simon Lepper. Ellen was recently in the chorus and covered the role of Il Cuccolo in the RCM's spring double bill of *La bella dormiente nel bosco* and *L'enfant et les sortilèges*. In 2022, Ellen performed as part of the chorus of Random Opera Company's production of Bellini's *La sonnambula* and appeared as one of the Due Donne in the Royal Northern College of Music's production of *Le nozze di Figaro*. This summer, she will make her role debut as Dorabella in Berlin Opera Academy's production of *Così fan tutte*.



Richard Decker Barnum's Curiosities

Countertenor Richard Decker is a Theo Max van der Beugel Scholar at the Royal College of Music, studying with Ben Johnson and Bryan Evans. He was previously a choral scholar at St John's College, Cambridge, where he read languages, and is supported by the St John's Choir Association. Previous operatic roles include Prince Orlovsky (*Die Fledermaus*, Cambridge University Opera Society), Arsamene (*Serse*, St John's College Music Society), and Ottone (*L'incoronazione di Poppea*, RCM Opera Scenes). Recently he performed the 'dying swan' solo in *Carmina Burana* for Ashstead Choral Society. This summer, Richard will be the musical director for a production of Mozart's *The Impresario* at the Edinburgh Fringe.



Sam Hird Barnum's Curiosities

Sam is studying with Peter Savidge and Caroline Dowdle at the Royal College of Music for a Master of Performance. He is a Richard Silver Scholar and is supported by the Josephine Baker Trust. Previous performances include Jesus in Bach's *St John Passion* with Milton Keynes Chorale, L'Ambasciatore in Respighi's *La bella dormiente nel bosco* at the RCM, the baritone solo in Vaughan Williams' *A Sea Symphony* conducted by Jonathan Willcocks, and the baritone solo in Handel's *Messiah* conducted by John Lubbock. In July, Sam will be taking part in the song programme at the Verbier Festival's Atelier Lyrique.



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We would also like to thank members of the RCM Legacy Ensemble who have so thoughtfully pledged a gift to the RCM in their Will.

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RCM CHAMBER ENSEMBLE

Wednesday 28 June 2023, 6pm
Amaryllis Fleming Concert Hall
Michal Oren, Alex Mackinder and
Howard Williams conductors
Ella Dorothea Delbrück oboe
RCM Chamber Ensemble

RCM CHAMBER ENSEMBLE

Wednesday 28 June 2023, 6pm | Amaryllis Fleming Concert Hall

Michal Oren, Alex Mackinder and Howard Williams conductors

Ella Dorothea Delbrück oboe

RCM Chamber Ensemble

Michael Torke (b 1961)	Change of Address	18'
	<i>i East 33rd Street</i>	
	<i>ii Riverside Drive</i>	
	<i>iii Bank Street</i>	
	<i>iv West 102nd Street</i>	
	<i>v West 4th Street</i>	
	<i>vi West Houston Street</i>	
Hangrui Zhang (b 1989)	A City's Net	12'
Stravinsky (1882–1971)	Concerto in E flat (Dumbarton Oaks)	15'
	<i>i Tempo Giusto</i>	
	<i>ii Allegretto</i>	
	<i>iii Con moto</i>	

RCM ensembles perform a rich diversity of music from classics of the repertoire to world premieres of works by RCM student composers. The ensembles, constituted anew for each project, comprise students from all years of study and enhance and develop their performance and technical skills in preparation for the professional world. Preparations for concerts usually take place over three days, and include intensive sectional and tutti rehearsals, often led by principal players from the London orchestras.



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Programme details correct at time of going to print.

The RCM Chamber Ensemble presents a programme of three intricate, uplifting works, each taking inspiration from city surroundings. American composer Michael Torke's 1997 instrumental suite is taken from *King of Hearts*, an opera written for television, commissioned by Channel 4 in 1993. The movement titles refer to the last six places the composer lived in New York City, finally settling in at Houston Street. The work contains nostalgic jazz-infused tunes, rich harmonies and melodies, and subtle but colourful orchestration.

Alongside hear the world premiere of a work for solo oboe and chamber orchestra by RCM composer and Concerto Competition winner Hangrui Zhang. The work is inspired by the networks that bring connection in a bustling city. Hangrui says:

A City's Net is inspired by the vast networks we often find in the metropolitan scene. Living or travelling in big cities, we are surrounded by various networks such as public transportation, the internet, communication with people from all backgrounds, etc. The experiences can be busy, sometimes chaotic, and always have stories to tell. *A City's Net* is influenced by such metropolitan culture and portrays this lively scene.

To conclude, the orchestra performs Stravinsky's 1937 concerto named after the grand Washington DC home of Robert Woods Bliss and Mildred Barnes Bliss who commissioned the work for the celebration of their 30th wedding anniversary. Drawn to the music of Bach, particularly the *Brandenburg* concertos, Stravinsky permeated this work with baroque ideas: It is in three movements, scored for a small orchestra where members have the opportunity to shine as soloists, and employs steady, brisk tempos in the outer movements. The sumptuous music room of the Dumbarton Oaks mansion was host to the premiere in 1938. Stravinsky was set to conduct, but a bout of tuberculosis prevented him from travelling from Paris. Instead, it was his friend, eminent pedagogue and composer Nadia Boulanger, who took the baton.

Michal Oren

Michal Oren is an award-winning conductor and a clarinetist from Tel-Aviv, Israel. Michal's work represents a contemporary modern approach aiming to combine classical music with additional arts as a new step in the 21st century's cultural creation. Michal is currently studying for her Master's of Performance in orchestral conducting at the RCM under the conductors Toby Purser, Peter Stark and Howard Williams, as a Victor and Lilian Hochhauser Scholar. She was awarded distinction for her Bachelor of Music in orchestral conducting from the Buchmann-Mehta School of Music in Tel Aviv University, under the conductor Yi-An Xu. In 2020 Michal won first prize in the conducting competition of the Buchmann-Mehta School of Music. Michal is a Resident Music Scholar of The Robert Anderson Trust and has received the America-Israel Cultural Foundation Scholarship since 2015. Michal is the musical director and musical curator of the Museum Orchestra of Petach-Tikva Museum of Art in Israel.

Alex Mackinder

Alex is studying for a Master's in orchestral conducting at the RCM, having previously received a Master's in classics at Durham University, where he won the student-peer-chosen Lifetime Achievement in Music and Theatre Award. Currently studying under Toby Purser, Peter Stark and Howard Williams, he has participated in masterclasses led by Martyn Brabbins, Vasily Petrenko and Colin Metters, and has received tuition and advice from other eminent conductors including Sakari Oramo, Ryan Bancroft, Timothy Burke, Adrian Brown and Ben Palmer. Recent engagements include conducting the off-stage chorus in Holst's *The Planets* with Camden Symphony Orchestra, a return to work with young musicians on Sibelius' Symphony no 5 at Pigott's Junior Music Camp, the first UK performance of Michael Torke's *Change of Address* in over 20 years, and an appointment as the new Assistant Conductor of the Elgar Sinfonia of London. He is the Founder and Artistic Director of The Sirius Orchestra, which seeks to bring students from London's music conservatoires together and provide extra-curricular music-making opportunities to assist their transition into the professional sphere. Past performances include Haydn's *Creation*, and forthcoming concerts with the orchestra will feature Strauss' *Metamorphosen* and Rachmaninov's *Symphonic Dances*. Alex also collaborated with several postgraduate composers in the RCM Film Music Showcase earlier this year.

Howard Williams

One of Britain's most experienced conductors, Howard Williams has covered a range of work both in the opera house and concert hall. In the UK, he has conducted the London Philharmonic, Royal Philharmonic, Royal Liverpool Philharmonic, City of Birmingham Symphony, Bournemouth Symphony, Royal Scottish National, Royal Northern Sinfonia, London Sinfonietta, English Chamber and the BBC orchestras. He has conducted at the BBC Proms and at festivals across the UK and Europe. In Europe Howard has appeared with the Bavarian Radio Symphony Orchestra, Netherlands Radio Philharmonic, Orchestre Nationale de Lyon, the Portuguese National Symphony Orchestra, Swedish Radio Symphony Orchestra, Vienna Radio Symphony Orchestra and the Hungarian National Philharmonic. Through his involvement with Europa Cantat he has maintained a strong identification with oratorio and choral music. With the English Bach Festival Baroque Orchestra Howard has conducted productions at Covent Garden of Monteverdi's *L'Orfeo*, Purcell's *Fairy Queen* and *Dido and Aeneas*, and Handel's *Oreste*. Howard has appeared with the Dutch National Ballet, Netherlands Dance Theatre and Hamburg Ballet. Howard was appointed Artistic Director and Principal Conductor of the Pécs Symphony Orchestra (now Pannon Philharmonic), Hungary in 1989 and Permanent Guest Conductor in 2000. He has been awarded the Artisjus Award and Bartók Medal for services to Hungarian music. In 2000 Howard was also appointed Head of Conducting at the Royal Welsh College of Music and Drama and Artistic Director of the Oxford Orchestra da Camera. Since 2013 he has been Musical Director of the Sinfonia of Cambridge. He is a professor of conducting at the RCM.

Ella Dorothea Delbrück

Born in Berlin and raised in Belgium, Ella Dorothea Delbrück was accepted as an oboe student at the Institut supérieur royal de musique et pédagogie de Namur, Belgium in the class of Sylvain Cremers at the age of 16. There, she completed her undergraduate degree before entering the RCM to study with Juliana Koch, Olivier Stankiewicz and Fabien Thouand. As a current substitute player of the Milan Symphony Orchestra (formerly La Verdi) and academist at the Duale Orchesterakademie Thüringen (Jenaer Philharmonie and Theater Altenburg-Gera, Germany) Ella has performed and recorded under conductors such as Sian Edwards, Vasily Petrenko, Johnathon Heyward, Rafael Payare and Pablo Heras-Casado. Her Master's degree at the RCM is kindly supported by the RCM, Help Musicians UK and Countess of Munster Trust.

Hangrui Zhang

Hangrui Zhang is working towards his Doctor of Music degree in composition at the RCM. His research involves the cross-genre and cross-disciplinary influences from Japanese pop music and Western modern paintings, both of which he has enjoyed for many years. Born in China, Hangrui began his formal music study at the age of 23. He earned a Master's of music in composition from the Peabody Institute of Johns Hopkins University in Baltimore, USA, and an Artist Diploma in composition from the RCM. As a composer Hangrui is honest to his artistic personality and dedicated to creating a unique voice in his music. His music often draws inspiration from non-musical elements, such as personal experience, pop culture, visual arts, and the environment. His recent projects involve cross-disciplinary collaborations with visual artists and designers to create unique musical instruments and explore unorthodox sound worlds.

Royal College of Music

Founded in 1882, the RCM moved to its present site on Prince Consort Road in 1894. Illustrious alumni include Benjamin Britten, Ralph Vaughan Williams, Samuel Coleridge-Taylor, Gustav Holst, Dame Joan Sutherland, Sir Thomas Allen, Sir Colin Davis, John Wilson, Alina Ibragimova, Gerald Finley and Dame Sarah Connolly. In addition to its 1000 full time students, the College engages dynamically with a wider and more diverse community of children and adults through a dedicated range of creative activities delivered by RCM Sparks' education and participation projects, RCM Junior Department programme and the Creative Careers Centre. The growing schedule of live-streamed concerts and masterclasses can be viewed on www.rcm.ac.uk and www.youtube.com/rcmlondon.

The RCM would like to thank the following orchestral coaches:
Alex Neal (percussion)

Violin

Yuliya Ostapchuk
Isabella Todes
Mine Ibrahim

Viola

Vanessa Hristova
Anastasia Sofina
Natalia Wierzbicka

Cello

Samuel Weinstein
Iza Stefanska

Double Bass

Daniil Margulis
Sam Lee

Flute

Carina Udriste

Bassoon

Keane Lui

Clarinet

Adam Lee
Meline Le Calvez (bass)

Saxophone

Sophia Elger (sop/tenor)
Oliver Lee (alto)

Horn

Beatriz Vila
Henry Lok

Trumpet

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Trombone

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Edward Fletcher (bass)

Timpani

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Piano

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Italics denote section
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RCM WIND ENSEMBLE: SERENADES OF YOUTH

Friday 30 June 2023, 7.30pm | Amaryllis Fleming Concert Hall

Nick Deutsch director and oboe

Marie Lloyd director

RCM Wind Ensemble

R Strauss Serenade in E flat major for winds op 7

James Madrilejo Picking Dandelions (world premiere)

Janáček Mládí (Youth)

Mozart Serenade no 10 for winds in B flat major 'Gran Partita'

Australian World Orchestra oboist Nick Deutsch joins Royal College of Music musicians to perform an eclectic programme drawn together by the theme of youth.

Strauss was just 17 when he composed the opening piece of the programme, which contains all the warmth and lyricism found in his later works. This is followed by a world premiere by James Madrilejo written especially for this concert, and Janáček's Mládí, which is the perfect soundtrack to mischievous memories of youth. The programme closes with Mozart, a momentous piece written for 13 instruments that displays all the strength and beauty of the ensemble.

Tickets: £5

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ROYAL

COLLEGE

OF MUSIC

London

RCM CHAMBER MUSIC

Wednesday 28 June, 1.05pm

Performance Hall

Schubert
(1797–1828)

Sonata 'Arpeggione'
i Allegro moderato

9'

Diego Bartolome Gomez viola
Nico Varela piano

Ginastera
(1916–1983)

Suite de Danzas Criollas op 15
i Adagietto pianissimo
ii Allegro rustico
iii Allegretto cantabile
iv Calmo e poetico
v Scherzando - Coda Presto ed energico

8'

Jose Navarro Silberstein piano

Beethoven
(1770–1827)

Piano Sonata no 23 in F major op 57
'Appassionata'
i Allegro assai
ii Andante con moto
iii Allegro ma non troppo – presto

30'

Berniya Hamie piano

RCM CHAMBER MUSIC

Wednesday 5th June, 1.05pm

Performance Hall

Repertoire to include:

Qudrat Wasefi A melody of hope amidst the chaos

Piazzolla Cuatro Estaciones Porteñas 'The Four Seasons of Buenos Aires'

Tickets: Pay What You Can

Box Office 020 7591 4314 | www.rcm.ac.uk/events

RCM SCHOLARSHIPS

In 1882 an appeal was made to the British public to support the newly founded Royal College of Music. As a result, 50 scholarships were established. Of the 1,500 prospective students who applied, scholarships were awarded to applicants from across musical disciplines and society, including a mill girl, the daughter of a brickmaker, the son of a blacksmith and the son of a farm labourer. Over 140 years on much has changed, but the RCM remains committed to its founding principles – in particular, that no talented student should be denied an RCM education for want of funds. Last year, a total of nearly £4 million was awarded by the RCM to over half of our students. World-class music education is expensive and with the ever-increasing cost of living in London, every gift to the RCM Scholarships Fund truly makes a difference. For further information on how you can help secure the future of music, please contact Stephen Wilkinson, Head of Philanthropy on **0207 591 4743** or at stephen.wilkinson@rcm.ac.uk.



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Programme details correct at time of going to print.



PERCUSSION SHOWCASE

Thursday 29 June 2023, 7.30pm

Amaryllis Fleming Concert Hall

PERCUSSION SHOWCASE

Thursday 29 June 2023, 7.30pm | Amaryllis Fleming Concert Hall

Koch (arr Tobias Engelbrektsson) (1910–2009)	Nordic Capriccio	6'
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Tobias Engelbrektsson *conductor*
RCM Percussion Faculty
Callum Robb, Amy Ronson, Katie Bannister and Isaac Holt *trumpets*
Jack Bradley-Buxton *horn*
Jamie Tweed, Adam Thomas and Milly Dearing *trombones*
Jose Teixeira *bass trombone*
Gavin Johnson *tuba*

Wade (arr Lewis Isaacs) (1711–1786)	O Come All Ye Faithful	6'
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Lewis Isaacs *marimba*

Jan Bradley	Crossover	5'
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Gregor Thomson *percussion*

Jobim /de Moraes (arr Roland Dyens / Tobias Engelbrektsson) (1927–1994 / 1913–1980)	A Felicidade	6'
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Tobias Engelbrektsson *marimba*
Lewis Isaacs, Charlie Payne and Milligan Power *percussion*
Murray Sedgwick *drum kit*
Guy Courtie *bass*

Ivan Trevino (b 1983)	2+1	6'
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Isaac Harari and Julie Scheuren *marimba*

Carole King (arr Guy Courtie) (b 1942)	So Far Away	4'
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Lori Grainger *voice*
 Guy Courtie *vibraphone*
 Alex Dani *tenor saxophone*
 Tobias Engelbrektsson *marimba*

Ivan Trevino	Catching Shadows	9'
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Beste Gurkey and Hoi Yin Ng *marimbas*
 Lewis Blackwood and Clara Smith *vibraphones*
 Matthew Kosciecha and Sophie Warner *percussion*

Elliot Cole (b 1984)	Fourth movement from Postludes	4'
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Kian Hsu, Issac Harari, Murray Sedgwick and Tobias Engelbrektsson *PERC'M*

Tomasz Goliński (b 1986)	Luminosity <i>i</i> <i>ii</i>	10'
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Stan Talman *marimba*

Brett William Dietz (b 1972)	Sharpened Stick	6'
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Juho Hwang, Tobias Engelbrektsson, Murray Sedgwick, Lewis Isaacs, and Charlie Payne *percussion quintet*

Brown (arr Stan Talman / Guy Courtie) (1933–2006)	James Brown Medley	5'
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RCM Redhocks Drumline
 Callum Robb, Amy Ronson, Katie Bannister and Isaac Holt *trumpet*
 Jack Bradley-Buxton *horn*
 Jamie Tweed, Adam Thomas and Milly Deering *trombones*
 Jose Teixeira *bass trombone*
 Gavin Johnson *tuba*

Koch (arr Tobias Engelbrektsson) Nordic Capriccio

Written by 20th-century Swedish composer Erland von Koch in 1943, *Nordic Capriccio* is short piece for symphony orchestra arranged for large percussion ensemble and brass dectet. In contrast to other Swedish orchestral music from this era, it is entirely non-programmatic. Its structure is simple and includes folk inspired material, and a lush symphonic sound.

Wade (arr Lewis Isaacs) O Come All Ye Faithful

This marimba arrangement of the 18th-century hymn *O Come All Ye Faithful* attempts to shine a contemporary light on this universally known melody. At the beginning of the piece you can hear the tune in its original intended style, before the piece shoots off into various different stylistic directions including jazz, contemporary and much more.

Jan Bradley Crossover

Crossover is a solo multi percussion piece written in 2018 and premiered by Matthew Bretton for BBC Young Musician. The piece is physically demanding and has an unrelenting groove throughout.

Jobim /de Moraes (arr Roland Dyens / Tobias Engelbrektsson) A Felicidade

Written for the 1958 film *Orfeu Negro (Black Orpheus)* by legendary Brazilian musician and songwriter Antônio Carlos Jobim and Brazilian poet and lyricist Vinícius de Moraes, *A Felicidade* is a beautiful bossa nova tune about the fragility of happiness and escapism. The lyrics work brilliantly both as a standalone tune and also within the context of the film, symbolically describing Orfeu's search for Euridice after her death. This tune was arranged for solo guitar by Roland Dyens in a much more up-tempo feel than the original and Tobias has revamped this arrangement for marimba, samba rhythm section, percussion and bass.

Ivan Trevino 2+1

Travelling with two marimbas is tough, so Ivan Trevino decided to compose a piece that would allow two players to perform on one instrument. *2+1* creates a challenging experience for the performers who have to manoeuvre around the instrument without getting in each other's way. Also, one of the players has to perform on the opposite side of the instrument.

Carole King (arr Guy Courtie) So Far Away

Tapestry was a defining album not only when it was released in 1971, but long after. Its songs were later covered by Aretha Franklin, Barbra Streisand and countless others. Until 2017 it was the longest-charting female solo album of all time. *So Far Away* encapsulates Carole King's penchant for clear and honest lyricism, against innocent, blue-eyed harmony.

Ivan Trevino Catching Shadows

Catching Shadows was originally a marimba duo commissioned by Michael Burritt, percussion professor at the Eastman School of Music. It was later expanded to a percussion sextet version for the Eastman School of Music Percussion Ensemble to play at the 2013 Percussive Arts Society International Convention. This piece was inspired by a playlist the composer and Burritt listened to on a road trip, as evident in the rock-influenced passages in the outer sections and the balladlike lyrical section.

Elliot Cole Fourth movement from Postludes

Postludes is a collection of eight pieces. Four players, with eight double-bass bows, play interlocking lines on a single vibraphone. The interplay of bows and hands tapping, muting and touching harmonics, weaves an intimate and intricate counterpoint that is as beautiful to watch as it is to hear: fragile, tender and haunting.

Tomasz Goliński Luminosity

This piece has two varying movements, the first of which is very mysterious and dark, with quiet reflective choral moments. The second movement shows a different side of the marimba and has a very different feel. It is angry and fast paced with high energy and excitement. It also displays techniques to elevate the tension and heighten the excitement, showcasing the versatility of the marimba.

Brett William Dietz Sharpened Stick

Sharpened Stick is a native American war song and dance that is in 'fish-step' style. It is said that the popular 1920s dance craze the Charleston was derived from it. At certain points the performers shout 'Yo-Ho'. In native American music, this is sounded by the 'head singer' and signifies a change of direction in the music as well as a change in the direction of the dance.

Brown (arr Stan Talman / Guy Courtie) James Brown Medley

Hits and grooves from the best of James Brown can be heard in this medley including *My Thang*, *Get Up*, *I Feel Good*, *After You Done It*, *Papa's Got a Brand New Bag*, *I Got the Feelin'* and *Cold Sweat*. Arranged for drumline and brass dectet, the drumming magic of Clyde Stubblefield and John 'Jabo' Starks, amongst others, has been transcribed into an ensemble for 15 percussionists to close the show.

All programmes notes were written by students from the RCM Percussion Faculty.



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RCM SAXOPHONE ENSEMBLE

Monday 3 July 2023, 7.30pm | Amaryllis Fleming Concert Hall

Kyle Horch director

RCM Saxophone Ensemble

Augusta Read Thomas Rings of Light

Katia Beugeais Together we unite through music (UK premiere)

Liz Dilnot Johnson Orisha Osun

Elgar (arr Gary Bricault) Serenade

Charlotte Bray Urban Nocturne

Liz Dilnot Johnson Gentle Flame (world premiere)

Liz Dilnot Johnson Agnus Dei (world premiere)

Weiner (arr Erzsébet Selezjo) Divertimento no 1 (UK premiere)

Hear the distinctive sound of the RCM Saxophone Ensemble as they move seamlessly through a programme of contrasting repertoire, containing two UK premieres.

Opening with a lively fanfare, this concert features the saxophone in various ensembles, highlighting the full range of the instrument. Celebrate the joy of uniting through music after the re-opening of concert halls around the world in a new work by Katia Beugeais, and hear the soprano saxophone in *Orisha Osun*, representing the goddess of rivers.

Tickets: £5

Box Office 020 7591 4314 | www.rcm.ac.uk/events



A MASQUE FOR THE ENTERTAINMENT OF THE KING

Thursday 29 June 2023, 1.05pm | Performance Hall

A MASQUE FOR THE ENTERTAINMENT OF THE KING

Thursday 29 June 2023, 1.05pm | Performance Hall

Ashley Solomon director

Musicians from Hochschule für Künste Bremen | RCM Musicians

Blow	Venus and Adonis	51'
(1649–1708)	Prologue	
	<i>Overture</i>	
	<i>Behold my arrows and my bow</i>	
	<i>In these sweet groves</i>	
	<i>Cupid's entry</i>	
	Act one	
	<i>The Act tune</i>	
	<i>Venus! Adonis!</i>	
	<i>Hunter's Music</i>	
	<i>Come, follow the noblest game</i>	
	<i>Lachne Has Fasten'd First, But She Is Old</i>	
	<i>A Dance by a Huntsman</i>	
	Act two	
	<i>The Act tune</i>	
	<i>You place with such delightful care</i>	
	<i>The Cupid's Lesson</i>	
	<i>A Dance of Cupids</i>	
	<i>Call the Graces</i>	
	<i>Mortals below, Cupids above</i>	
	<i>The Graces' Dance</i>	
	<i>Gavatt</i>	
	<i>Sarabrand for the Graces</i>	
	<i>A Ground</i>	
	Act three	
	<i>The Act tune</i>	
	<i>Adonis, uncall'd for sighs</i>	
	<i>With solemn pomp let mourning Cupids bear</i>	



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Programme details correct at time of going to print.

Musicians from the RCM's Historical Performance Faculty join forces with those from the Hochschule für Künste Bremen, for a concert performance of John Blow's opera of love, pain and passion – *Venus and Adonis: A Masque for the Entertainment of the King*. This exquisite work, originally written for Charles II and performed at Court in the early 1680s, is the earliest through-composed (uninterrupted stream of music) opera in the English language. 340 years on, this special performance will now mark the coronation year of His Majesty King Charles III.

Following the restoration of Charles II as King of England, Scotland and Ireland in 1660, public entertainment such as theatrical performances banned by the government of Lord Protector Oliver Cromwell, were re-established. Masques were commonly spoken plays, merging dance and music, but *Venus and Adonis* is known as an opera. Blow's royal entertainment starred one of the King's mistresses Mary 'Moll' Davis who played the role of Venus, and her daughter by Charles, Lady Mary Tudor, took on the role of Cupid. The men and children of the Chapel Royal sang in the chorus and were joined by professional actors, alongside the King's 24 Violins.

The opera tells the story of Venus, the goddess of love who is struck by Cupid's arrow and falls passionately in love with a young mortal named Adonis. However, Adonis is not interested in romance, and he rejects her. Venus tells him that if he goes hunting, he will be killed by a wild boar, but he does not listen. The following day, Venus finds Adonis fatally wounded.

Ashley Solomon

Professor Ashley Solomon is Chair and Head of Historical Performance at the RCM, having been appointed a professor in 1994. He has given masterclasses and lectures at The Juilliard School, Yale University, Jerusalem Academy of Music and Dance, Hong Kong Academy of Performing Arts, Oslo and Bergen conservatories, Frankfurt Hochschule and Mozarteum in Salzburg. Ashley is Director of Florilegium, the ensemble he co-founded in 1991 and has recorded 35 CDs with the Dutch label Channel Classics, many garnering international awards. As a soloist, he has performed worldwide, including concertos in the Sydney Opera House, Esplanade (Singapore), Teatro Colon (Buenos Aires), Concertgebouw (Amsterdam), Konzerthaus (Vienna), Handel-Haus (Halle) and Frick Collection (New York). He also records as a solo artist with Channel Classics and his recording of the complete Bach flute sonatas was voted the best overall version of these works by *Gramophone Magazine* in 2017. For 20 years he has been working with Bolivian musicians on repertoire from the archives of the Moxos and Chiquitos Bolivian Indians and in 2008 was the first European to be awarded the prestigious Bolivian Hans Roth Prize. He has been directing the RCM Baroque Orchestra since 2006.

Venus

Ella Smith

Adonis

Francisco Valente Goncalves Henriques

Cupid

Elena Tsantidis

First Shepherdess

Isabel Chrostek

Soprano

Alexandra Cooper

Isabel Chrostek

Megan Hill

Astrid Monten

Alto

Lucy Gibbs

Caitlin Goreing

Rebecca West

Tenor

Samuel Jenkins

James Micklethwaite

Bass

Charlie Baigent

Gyaan Bhuyan

Violin

Johanna Dall'Asta

Joseph Lowe

Francine Mass

Matthew Millkey

Laura Natalia Arroyo Valencia

Xuanling Wan

Viola

Tim Wai Lam

Charis Morgan

Cello

Ali Baumann

Gamba

Kristina Haller

Recorder

Matyas Houf

Emilia Durka

Theorbo

Johannes Festerling

Danny Murphy

Harpsichord

Dominika Maszczyńska

Chamber Organ

Thorsten Ahlrichs

Personnel correct at the time of going to print.

Italics denote section principals.



**JUNIOR FELLOW SHOWCASE:
APOLLINE KHOU**

Friday 30 June, 6pm
Performance Hall

JUNIOR FELLOW SHOWCASE: APOLLINE KHOU

Friday 30 June, 6pm, Performance Hall

Handel Clori, Tersi et Fileno, Cor fedele in vano speri
(1685–1759)

Part I

Overture

Aria: Cor fedele, in vano speri

Recitative: Povero Tirsi, quanto soffristi

Aria: Quell'erbetta che smalta le sponde

Recitative: Se il guardo non vaneggia, ecco Clori

Aria: Va col canto lusingando

Recitative: Dubbia così, o Fileno

Aria: Sai perché l'onda del fiume

Recitative: Vezzoso pastorello

Aria: Conosco che mi piaci

Recitative: Dunque sperando in vano

Aria: Son come quel nocchiero

Recitative: S'altra pace non brami, altro conforto

Duet: Scherzando sul tuo volto

Part II

Duet: Fermati!

Recitative: Creder d'un angure al sibilo fatale

Aria: Tra le fere la fera più cruda

Recitative: Tirsi, mio caro Tirsi, ah!

Aria: Barbaro! tu non credi

Recitative: Pur cederti mi e forza anco a dispetto

Aria: Amo Tirsi, ed a Fileno

Recitative: Va, fidati a promessa, a giuramenti

Aria: Povera fedeltà

Recitative: Non ti stupir, Fileno

Aria: Un sospiretto, d'un labbro pallido

Aria: Tirsi, amico e compagno

Aria: Come la rondinella dall'Egitto

Recitative: Così, felici e avventurosi amanti

Trio: Vivere e non amar

Apolline Khou harpsichord & direction **Sofia Kirwan-Baez** soprano

Emily Rooke soprano **Angelina Dorlin-Barlow** mezzo-soprano

Matthew Millkey violin **Hannah Parry** violin **Elena Accogli** viola **Eddie Mead** cello

Aurelien Pinchon cello continuo **Luca Imperiale** recorder

Kate Bingham recorder & oboe **Andres Villalobos-Lepiz** oboe

Danny Murphy archilute

Apolline Khou

Born in France, Apolline Khou will graduate from the RCM this summer with her Artist Diploma, as the Carne Junior Fellow 2022–2023. In December 2021, she gave a solo performance for HRH King Charles III, formerly The Prince of Wales, on an original Kirkman harpsichord from 1773 from the RCM Museum's collection.

As a soloist, continuo player, or chamber musician, Apolline has performed at venues such as the Musée des Archives Nationales in Paris, the Château de Maintenon, the London Early Music Festival, Raynham Hall, the Cobbe Collection in Hatchlands, and the Victoria & Albert Museum. She has also recorded at Abbey Road Studios at the invitation of LGT Young Soloists.

Apolline won the Historical Performance Competition, Century Fund Prize, and the Richard III Prize at the RCM in 2023. She was awarded the Debussy Prize at the International Piano Competition of Île-de-France (2017) and 2nd prize at the Lewis Memorial Prize Competition organised by the Musica Britannica Editions (2023).

During her Master's studies, Apolline was a Linda Hill Scholar supported by the Charles Colt scholarship, the Safran Foundation, and the Soroptimist Club.



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Latecomers will not be allowed into the auditorium until a suitable break. In the interests of safety, sitting or standing on the steps or floors is strictly prohibited. Thank you for your co-operation.

Programme details correct at time of going to print.

Part I

Aria: Cor fedele, in vano speri

Cor fedele, in vano speri
di trovar nel sen di Clori
fede eguale alla tua fé.
Tien per vili i suoi pensieri
donna bella che gl'amori
d'un sol vago accoglie in sen.

Recitative: Povero Tirsi, quanto soffristi

Povero Tirsi, quanto soffristi
di dolor, quanto di pena,
perché dolce catena
t'unisse a quella che paventi infida.
Ed or tu soffrirai
ch'ella ad altri si doni e di te rida?
Ma che far ci poss'io,
se allor che il labbro mio
vuol contro l'infedel porger l'accusa,
si pente il core e il tradimento scusa?

Aria: Quell'erbetta che smalta le sponde

Quell'erbetta che smalta le sponde
d'un rivo, e coll'onde
baciando si sta:
che dice? Che fa?
Con più lingue di verde speranza
la bella costanza
spiegando mi va.
Bionda vite ch'all'olmo diletta
sì forte, sì stretta
catena formò:
che pensa? Che vuol?
Fatto specchio d'ogn'alma costante,
di viver amante
al cor insegnò.

Part I

I admit in hoping vainly
for the love for faithless Clori;
how I long to win her heart.
She considers inhumanely
every aspect of my story
an excuse to force us apart.

Poor Tirsi, how much grief must I endure,
and how much strain,
because of this sweet chain
that unites me to the cause of my torture.
And now I have to suffer the laughter of
others who try to court her.
But what can I do? What good will
ensue
if my tongue condemns, if it accuses,
but then my heart first repents then
excuses?

Does that verdure adorning the banks of
a river give thanks
for the incoming tide, or is it denied?
What does it say? What does it do?
In the language of hope, an appearance
of sweet perseverance I take as a guide.
And the vine with the elm intertwining, its
grip is defining
a force from above –
What do you think? What do you want?
- imagine thereof
inspiration for each faithful partner,
it teaches the heart how to live and to
love.

**Recitative: Se il guardo non vaneggia,
ecco Clori**

Se il guardo non vaneggia, ecco Clori, che
appunto tutta gioia sen viene
per raddoppiarmi le nascenti pene.
Dentro il vicino speco
nascondere mi voglio,
testimonio fedel del mio cordoglio.

Aria: Va col canto lusingando

Va col canto lusingando
la sua bella il rosignuolo.
Ma poi quella tra le fronde
sospirandogli risponde,
perché teme affanno e duolo.

Recitative: Dubbia così, o Fileno

Dubbia così, o Fileno,
d'esser tradita, oh Dio;
risolvere non so di prestar fede
all'amor tuo benché in amarmi eccede.
Ah, crudel pastorella,
la cagion non è questa, onde ostinata
sembrarmi vuoi rubella,
né questa è la cagione
che le serene tue vaghe pupille
volgi a me sì ritrose,
ma perché Tirsi tuo così t'impone.

Aria: Sai perche l'onda del fiume

Sai perché l'onda del fiume
nega ad altri le sue spume?
Perché al mar le destinò.
Così ancor il tuo bel seno
nega al misero Fileno
la mercé ch'altrui donò.

If my eyes do not deceive me, here is
Clori, approaching in all her joy and her
flirting; she does so only to increase my
hurting.

Here in this hidden corner, I will keep out
of sight and yet still witness the cause of
my plight.

Sweetly singing nightingale
entertains his beloved.

Her reply is all alluring,
softly sighing, reassuring,
yet he fears what he may discover.

So, you see, dear Fileno,
how will I know you won't betray me?
Oh God,

To accept your love might take all kinds
of persuasion, putting it all the equation.

Ah, you are far, far too cruel
in your words of reviewal,
for we both know that there's another
reason
behind your actions; nor is it the reason
why your serene and lovely glances
are directed with such disdain;
it's because your Tirsi demands the same.

Do you see waves of a river
all denying foamy quiver?
(It's because) they are heading to the
sea.

And your heart, in others choosing,
no admission, no excusing,
will not turn itself to me.

**Recitative: Vezzoso
pastorello,**

Vezzoso pastorello,
tanto incredulo più, quanto più bello,
non è quale ti fingi
la cagion che raffrena
l'anima alla catena
di cui la più soave il cor non ha;
ma quel dubbio timor che in sen mi sta.

Recitative: Conosco che mi piac

Conosco che mi piaci,
so che ti deggio amar,
ma poi se'l voglio far
son tutta affanni.
Comprendo il caro ben
che l'amor tuo mi dà,
ma poi dico: chi sa
che non m'inganni?
Dunque sperando in vano,
vivrò sempre infelice al duolo in seno?
Consolati, Fileno,
che quest'anima mia,
mossa a pietà del vago tuo semblante,
col nome di pietosa, è fatta amante.
Ah! Che questo non basta
per discacciare, o bella,
quell'intenso dolor che l'alma fiede.
Ma che brami di più?
Giurami fede!

Aria: Son come quel nocchiero

Son come quel nocchiero
che dopo la procella
in questa parte, in quella
finché non bacia il lido,
sempre penando va.
E benché men severo
mostra Nettun il ciglio,
la vista di periglio,
finché non giunge al porto,
sempre timor gli dà.

Handsome and manly;
how I love it when you're angry.
But is not what you think.
It's a little more complicated than you
have stated.
I have this nagging worry inside me
and so I fear it might divide me.

I know how much I like you,
that I should give my heart,
but when I try to start
I see it quickly.
You see, I understand
you want me for your own,
yes me, and me alone,
but do you trick me?
Vainly to live in hope,
forever unhappy,
my heart in pain, no?
Oh, do cheer up, Fileno,
my soul is moved
by all your inner beauty,
and in the name of pity
will do its duty.
Ah, my beautiful one,
that's not nearly enough
to dispel all the pain
and wounds that grieve me.
Oh. What more do you want?
Swear not to leave me!

You see, I'm like a captain
who, whilst a storm is raging,
will find himself engaging
with querulous uneasiness
until he finds the shore.
It may be fear has trapped him;
peril may be uncertain,
with nothing there to hurt him;
merely the thought of danger
and what has gone before.

Recitative: S'altra pace non brami, altro conforto

S'altra pace non brami, altro conforto,
eterna fede il cor ti sacra e giura.
Non voglio più ascoltarti, empia spergiuara!
Eccomi giunto al lido, eccomi in porto!
Resta sol che a vicenda
sian regolati i nostri fidi amori,
e che, sempre costante,
amor Fileno corrisponda a Clori.
Della pura costanza,
che scorterà in amarti ogni opra mia,
vuò che il tuo stesso cor giudice sia.

Duet: Scherzano sul tuo volto

Scherzano sul tuo volto
le grazie vezzosette,
a mille a mille.
Ridono sul tuo labbro
i pargoletti amori
a mille a mille.
Da quegli ostri e quel cinabro
ch'hanno il bel del cielo accolto,
escono d'ogni stella
spuntan dai rai del sol
care faville, a mille a mille.

Part II

Duet: Fermati!

Fermati!
No, crudel!
Son Clori, e son fedel!
Sei Clori infida!
Lasciami!
Pria morir!
Non posso più soffrir.
Vuoi che m'uccida?

If that's all that you ask for, no other
reward
I reassure you, eternal fidelity is easy.
I've heard quite enough! - goodness,
that's cheesy.
I'm approaching the shore, safe harbour
is assured!
It remains for us together to affirm in all its
glory;
that for now and forever the love of
Fileno corresponds that of Clori!
I will always be faithful, and of loving
disposition;
so let your heart be judge of my
ambition.

Pleasures abound when you are around,
with graces by the thousand
Let us admire how cupids inspire
embraces by the thousand
How those rosy lips invite me
Heaven's lovely gifts delight me
See in the stellar moonlight
See in the sun's bright rays
Pleasures abound when you are around,
with sparks/a thousand sparks arousing
Let us admire how cupids inspire....

Part II

Stop right there!
Too unkind – *No cruel*
Your Clori is maligned
You are unfaithful.
Let me go!
I would die.
That's just another lie.
So I must suffer?

Recitative: Creder d'un angue al sibilo fatale

Creder d'un angue al sibilo fatale,
o dell'onda incostante al rauco suono,
empia, dimmi, che vale?
O ver che giova
lo sguardo volger di Medusa al volto,
se non perché abbia il core,
mortal periglio entro del seno accolto?
Lascia che a soffrir vada
di mia tradita fé l'aspro tormento,
senza che più mi accori
la vicina empietà d'infido accento.

Aria: Tra le fere la fera più cruda

Tra le fere la fera più cruda
di fé meno ignuda
per me non sarà.
E quest'alma di Stige alla riva
più sfinge lasciva
trovar non potrà.

Recitative: Tirsi, mio caro Tirsi

Tirsi, mio caro Tirsi, ah!
Se non vuoi
da ferro micidial vedermi estinta,
credimi, e sappi, che tu solo puoi
di quest'anima mia regger l'impero;
credimi ch'il pensiero non vanta fuor
di te pensier più degno;
e se a me più non credi,
perché sdegno tu celi?
Credilo a'miei sospiri,
alle lacrime, oh Dio! che spargo a torto,
e ti diran fedeli
che Tirsi è la mia pace e il mio conforto.

Believing of a blood at the fatal hiss,
or of the inconstant wave at the hoarse
sound,
impious, tell me, what is it worth?
Oh how good it is
Medusa's gaze will turn to her face,
if not because it has the core,
mortal peril within the bosom received?
Leave me, that I may suffer the raging
torment of betrayal
all by myself, without your cruel words
bringing more dismay

For the company of the unfaithful,
most cruel, ungrateful
is not one for me.
Of my suffering you are oblivious;
there's none more lascivious
I ever will see.
that's not nearly enough to dispel all the
pain and wounds that grieve me.

Tirsi, beloved Tirsi,
is it your wish that I should plunge a
sword into my breast?
Pity me, believe me that you, only you
are the one to which my love is
expressed.
Trust in me when I tell you, there is no
other being more worthy than you.
And if you won't believe me, should you
think I am heartless,
be moved by my sighing, and my tears –
o heavens! – which flow unceasing,
which show I am faithful, that Tirsi brings
me peace, and joy increasing.

Aria: Barbaro! Tu non credi

Barbaro! Tu non credi,
crudel, tu non ti fidi,
squarcia col ferro il sen,
e osserva il core!
Che ancor che tu lo fiedi,
e ancor che tu l'uccidi,
dirà che a Tirsi visse,
a Tirsi muore.

Recitative: Pur cederti mi è forza anco a dispetto

Pur cederti mi è forza anco a dispetto
della ragione offesa,
tanto arbitra si è resa
dell'alma mia la tua beltà fastosa,
che vuol per tuo trofeo
e mio doppio tormento,
che oda, veggia e non creda il tradimento.
T'inganni, ah! Sì, t'inganni;
quelle note amorose,
che poco anzi ascoltasti
sciogliere dal labbro mio
col pastorel Fileno,
furo sembianze ascose
d'uno scherzo gentil che uscì dal seno.
Così, mentre io già lieta
ritomo alle mie belle
candide pecorelle,
sappi, e serva di regola al tuo core,
che di donna l'amore
è come un strai di dotta man scoccato,
che con destrezza vaga un seno addita,
e un altro poi n'impiega.

Barbarous, you don't believe me,
you're cruel and untrusting.
See, put your hand just here,
my heart is burning.
Despite how you aggrieve me
and treat it so unjustly,
it only lives for Tirsi,
for Tirsi yearning.

Once more you have me wrapped
around your finger:
my reason all offended,
my soul again surrendered.
Your sumptuous beauty, I fear it will
outplay me
and I will be your trophy.
I am doubly tormented: I see it and hear
it, yet won't believe when you betray me.
Mistaken, yes you're mistaken:
those amorous words, which I think must
have escaped,
a little while ago, in the direction of
Fileno
well, they were a joke, just a harmless
little game.
No need to worry.
And so, I'll be off, must get back to my
lambs,
but first a little warning. Listen, absorb it,
a principle to remember.
The love of a woman is like a dart, when
thrown by an expert,
which with a lazy willing,
aims at one heart
then another for the killing.

Aria: Amo Tirsi, ed a Fileno

Amo Tirsi, ed a Fileno
creder fo d'essergli amante.
Quest'è gloria del mio seno
saper fingersi fedele
a chi nega esser costante.

Recitative: Va, fidati a promessa, a giuramenti, a voti

Va, fidati a promessa, a giuramenti, a voti
di semplice donzella!
Or che faranno là,
nell'ampie cittadi,
quelle che, ammaestrate
dall'esempio e dall'arte,
hanno per uso
nel cor di fé digiuno
alletter mille e non amarne alcuno?

Aria: Povera fedeltà

Povera fedeltà, quanto sei rara!
Pur non v'è donna che dica
di tenerti per nemica,
non v'è amante che non chiam
la sua fé candida e chiara.

Recitative: Non ti stupir, Fileno,

Non ti stupir, Fileno,
che simile al tuo duolo è il duol mio;
sentii poco anzi anch'io
ciò che promise a te Clori infedele,
pure le sue querele,
le lagrime e i sospiri,
i languidetti accenti,
han forza d'usurparsi
la tirannia de'miseri viventi.

Aria: Un sospiretto d'un labbro pallido,

Un sospiretto d'un labbro pallido,
un dolce sguardo di ciglio languido,
spesso incatenano gli Ercoli ancor.
Un'aura flebile di bocca amabile,
un moto supplice di seno candido,
ammollir possono di selce un cor.

I love Tirsi, yet have Fileno
thinking we're having a wild affair.
With the target of my choosing,
this pretence is most amusing,
stubborn lovers – look out, beware!

However did I trust in the oaths and vows
of a country maiden!
What would they do when they get to
the cities?
Taught by example or is it an art?
Devoid of fidelity, they move in all
directions
seducing many, without affection.

Loyalty in love, I know you rarely.
No woman blithely admitting to a moral
unbefitting,
nor a lover of her choosing will deny
himself unfairly.

If I may say, Fileno,
I recognise your pain and your story.
I heard ungrateful Clori
and everything she said without restraint.
Well do I know her complaint,
her tears, sultry sighing,
and all that denying
are a force to be reckoned,
and bring a tyranny every single second.

See softly sighing, lips faintly trembling,
languorous glances nearly resembling;
don't be surprised that it's not you alone.
First gently murmuring, piercingly,
breezily,
subtly determining quite just how easily
all this can soften a heart made of stone.

Aria: Tirsi, amico e compagno,

Tirsi, amico e compagno,
già che tanto si avanza
l'incostante desio del sesso imbelle,
scacciam da noi gelosa cura, e il cor
sia servo del capriccio e non d'amore.

Aria: Come la rondinella dall'Egitto,

Come la rondinella dall'Egitto,
benché offesa, ritorna al nido antico,
così questo mio cor, benché trafitto,
torna di Clori bella al seno amico.

Recitative: Così, felici e avventurosi amanti,

Così, felici e avventurosi amanti,
dal bel cielo d'amore
temer mai non potete
tempesta di sospir, nembo di pianti.
Gradita pastorella,
mentre la tua lusinga
a suo piacere il nostro arbitrio regge,
d'uopo è seguir necessità per legge.
Pari consiglio ho nel mio core impresso,
perché oggi di Cupido
devesi far appunto
quel che si fa del vago sole adorno,
miracolo finché splende,
e ci dà il giorno.

Trio: Vivere e non amar

Vivere e non amar,
amare e non languir,
languire e non penar,
possibile non è.
Benché incostante ancor,
speri l'amante cor,
tradito dal pensier
di riportar mercé.

Tirsi, my friend and companion,
your informed understanding is astute and
revealing.

We must move on.

Let us chase away jealous care, no more
rejection,
following our whims in a new direction.

As the swallow now migrating,
though be wounded, returns to its former
nest:
it's like that with my heart – pierced and
deflating,
turning to lovely Clori and a place of rest.

No, no – we can still be lovers,
I have nothing to fear, nothing to restrain
me;

so come into my arms and entertain me.

If I may explain, the art of flattery is
persuasive

and sometimes too invasive

I must prevent it from making me resent it.

If truth be told, I am of the same
conviction,

I must follow your example, freely without
restriction.

We will seek good and happiness as
foundation,

a beacon of shining light and inspiration.

Living and not to love,
to love and not to languish
to languish without anguish:
impossible on earth.

Still may we live in hope,
follow the course of love.

the only way to cope
is to embrace its worth.

UPCOMING EVENTS

JUNIOR FELLOW SHOWCASE: MAXENCE BRETEL

Wednesday 5 July, 6pm

Performance Hall

Repertoire to include:

Qudrat Wasefi A melody of hope amidst the chaos

Piazzolla Cuatro Estaciones Porteñas, 'The Four Seasons of Buenos Aires'

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RCM SCHOLARSHIPS

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ROYAL

COLLEGE

OF MUSIC

London

MUSIC IN THE MUSEUM

Friday 30 June, 12.30pm

Museum Gallery

Rodrigo
(1901–1999)

Zarabanda Lejana

5'

Rodrigo

Invocacion y Danza

9'

Arie Dakesian guitar

Nielsen
(1865–1931)

Wind Quintet op 43

25'

i Allegro

ii Minuet

iii Prelude - Theme with variations

Samuel Finch flute

Joel Dixon oboe

Siena Barr clarinet

Henry Hui horn

Heidi Walliman bassoon

Upcoming Events

JUNIOR FELLOW SHOWCASE: APOLLINE KHOU

Friday 30 June, 6pm
Performance Hall

Repertoire to include:

Handel Clori, Tersi et Fileno, Cor fedele in vano spero

Tickets: Pay What You Can

Box Office 020 7591 4314 | www.rcm.ac.uk/events

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Programme details correct at time of going to print.



RCM WIND ENSEMBLE: SERENADES OF YOUTH

Friday 30 June 2023, 7.30pm

Amaryllis Fleming Concert Hall

Marie Lloyd director

Nick Deutsch oboe

RCM Wind Ensemble

RCM WIND ENSEMBLE: SERENADES OF YOUTH

Friday 30 June 2023, 7.30pm | Amaryllis Fleming Concert Hall

Marie Lloyd director
Nick Deutsch oboe
RCM Wind Ensemble

R Strauss (1864–1949)	Serenade in E flat major for winds op 7	10'
James Madrilejo (b 2003)	Picking Dandelions (world premiere)	10'
Janáček (1854–1928)	Mládí (Youth) <i>i Andante</i> <i>ii Moderato</i> <i>iii Allegro</i> <i>iv Con moto</i>	17'

INTERVAL

Mozart (1756–1791)	Serenade no 10 in B flat major K361 'Gran Partita' <i>i Largo</i> <i>ii Allegro molto</i> <i>iii Menuetto</i>	52'
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The RCM Wind Ensemble performs a diverse range of music each term, from the classics of the repertoire to new commissions, often by student composers. The group consists of musicians from all years at the College. The Ensemble often takes its performances outside College to venues including St Bartholomew-the-Great.



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Australian World Orchestra oboist Nick Deutsch joins RCM musicians to perform a programme drawn together by the theme of youth.

Richard Strauss, son of the Munich Court Orchestra's principal horn player Franz, had just turned 17 when he composed his *Serenade* in 1881. Formed of only one movement, the *Serenade* employs the classical sonata form (exposition, development and recapitulation) and recalls the instrumentation and structure Mozart's *Gran Partita*. His father's horn playing certainly influenced his writing for winds; the *Serenade* utilises four of his father's instruments alongside double woodwinds and contrabassoon. The work, however, also displays moments of originality – a hint to his mature writing – with lyrical and rich sound, expertise in his handling timbres, and skilled use of instruments according to their sound and technical capability.

This is followed by a world premiere by James Madrilejo, who employs the same instrumentation as Strauss. James says:

Picking Dandelions is about having absolutely nothing to do and nowhere to go. It is a slow, meditative piece with some chance and aleatoric elements, recalling long afternoons as a kid spent playing outside with no one else around, the world silent except for the birds and the wind chimes.

Written in 1924, Leos Janáček was almost 70 years old when he wrote his wind sextet as 'a kind of memory of youth'. This characterful and virtuosic piece recalls his life from 1865 to 1874 when he was a student at St Augustine Abbey in Brno, a place where he received intense musical training. The thematic material from an earlier work, *March of the Blue-Boys* (a reference to the Abbey uniform), is quoted in *Mládí's* third movement with a lively piccolo part reminiscent of the singing and whistling boys.

The programme closes with Mozart's momentous *Gran Partita*, a piece many musicians consider the greatest example of *Harmoniemusik* – a multi-movement work for an ensemble comprising of pairs of instruments. Much about the *Serenade* is a mystery such as its exact year of composition (estimated to be around 1781 when he moved to Vienna) and who wrote the subtitle on the manuscript; it is not in Mozart's hand. For this work, Mozart expanded the traditional 'Harmonie' ensemble from five, six, or eight musicians to 13. Particularly notable is Mozart's use of the basset horn invented in the 1760s, its lower register added a darker timbre and rich texture to the ensemble.

Marie Lloyd

Marie studied clarinet at Trinity College of Music with Keith Puddy, and the RCM with Colin Bradbury and Richard Hosford. She is a member of the Chamber Orchestra of Europe, a position she has held since 2001. The orchestra has worked with eminent musicians such as Sir Bernard Haitink, Nikolaus Harnoncourt, Sir Andras Schiff, Sir Simon Rattle and Yannick Nézet-Séguin. The orchestra regularly includes chamber music in its programming with Marie performing in Janáček's *Mládí* on tour. Marie also performed in the Centenary Concert at Wigmore Hall, and with the COE Wind Soloists playing Mozart's Wind Serenade K388. In addition, Marie is in demand as a guest principal clarinetist and E flat player and has worked in this capacity with orchestras including BBC NOW, BBC Symphony Orchestra, Orchestra of the Royal Opera House Covent Garden and the Royal Philharmonic Orchestra. As a chamber musician, she plays regularly with the Nash Ensemble in its Wigmore Hall series, including the world premiere and recording of Julian Anderson's *Van Gogh Blue* and a recent broadcast of Mozart's *Gran Partita* on basset horn broadcast on BBC Radio 3. Marie is a passionate educator having previously held positions at Wells Cathedral School and the Junior Academy. She has coached and taught as part of the COE's Academy scheme and has guest examined, adjudicated and taught at many UK conservatoires. Marie is Head of Woodwind at the RCM.

Nick Deutsch

As a principal oboist Nick has worked with many leading orchestras including the Chamber Orchestra of Europe, WDR Symphony Orchestra Cologne, Deutsches Symphonie-Orchester Berlin, and the opera houses of Berlin, Munich, Frankfurt, Hamburg, Stuttgart, Mannheim, Cologne and Oslo. He has worked with conductors such as Zubin Mehta, Lorin Maazel, Semyon Bychkov and Daniel Harding amongst others. He works regularly with ensembles such as Ensemble Modern, Cappella Andrea Barca, Camerata Salzburg, Norwegian Chamber Orchestra and the Stuttgart Bach Collegium. Nick was a member of the Budapest Festival Orchestra from 2002 to 2011 and performs regularly with the Israel Philharmonic Orchestra. He has also played Principal Oboe with the Bayreuth Festspiel Orchestra. As a soloist he has worked with the Camerata Salzburg, Deutsche Kammerphilharmonie Bremen, Munich Chamber Orchestra, Georgian Philharmonic Orchestra, Frankfurt Oper and Museums Orchestra and Stuttgart Chamber Orchestra amongst others. He is a founding member of the Hindemith Quintet and works with the Linos Ensemble. Nick has performed in many international festivals including Salzburger Festspiel, Edinburgh International Festival, BBC Proms, Pacific Music Festival (Japan), Tongyoeng International Music Festival (Korea) and Felicia Blumenthal International Music Festival (Tel Aviv). As a pedagogue, Nick has been guest professor at the Conservatoire National Supérieur de Musique (Paris), RCM, Royal Academy of Music, Hong Kong Academy of Music and Buchman Mehta School of Music (Tel Aviv), and regularly gives masterclasses all over the world. He was the Artistic Director at the Australian National Academy of Music from 2016 to 2021. He currently holds the position of Professor of Oboe at the Hochschule für Musik Felix Mendelssohn Bartholdy in Leipzig. Nick is a Marigaux artist and plays a Marigaux M2 oboe.

James Madrilejo

James Madrilejo is a Filipino-American composer and pianist. He is currently in his second year of undergraduate study at the RCM where he studies composition with Deirdre Gribbin and Haris Kittos. James is particularly interested in writing for voice. His choral works have been performed by the City High Jeweltones and the West Michigan Choral Lab in his hometown of Grand Rapids, Michigan. His instrumental works have been heard both in London and with ensembles across the United States, including the L'abri Trio in Washington DC, and the Boston-based Semiosis Quartet.

Royal College of Music

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R Strauss

Flute

Marley Dyer
Viviane Ghiglino

Oboe

Alex Franklin
Patricia Gomes

Clarinet

Emily Crook
Hannah Shimwell

Bassoon

Amy Thompson
Emily Ambrose
Jamie King (contra)

Horn

Leo Glenister
Derry Sowinski
Amelia Lawson
Hannah Spry

Madrilejo

Clarinet

Emily Crook
Rennie Sutherland (alto)
Hannah Shimwell (bass)
Michelle Hromin (basset)
Rowan Jones (basset)

Janáček

Flute

Issy Haley-Porteous

Oboe

Kara Battley

Clarinet

Rennie Sutherland
Rowan Jones (bass)

Horn

Leo Glenister

Bassoon

Francis Bushell

Mozart

Oboe

Nick Deutsch
Jess Vinson

Clarinet

Isaac Prince
Alexander McDonald
Michelle Hromin (basset)
Rowan Jones (basset)

Bassoon

Bruce Parris
Amy Thompson

Contrabassoon

Jamie King

Horn

Oscar Horan
Derry Sowinski
Amelia Lawson
Hannah Spry

Personnel correct at the
time of going to print.

Italics denote section
principals.

GIVE THE GIFT OF MUSIC

If you enjoyed this performance, please consider supporting us! By joining as a Friend, supporting our scholarships and artistic programmes, or remembering the RCM in your Will, you will help us secure the future of music for generations to come. All gifts make a difference, no matter the size. For more information about how you can support our global top-performing arts institution or request a legacy brochure, please get in touch with us at dae@rcm.ac.uk or 020 7591 4799. Thank you.

www.rcm.ac.uk/support

RCM SAXOPHONE ENSEMBLE

Monday 3 July 2023, 7.30pm | Amaryllis Fleming Concert Hall

Kyle Horch director

RCM Saxophone Ensemble

Augusta Read Thomas Rings of Light

Katia Beugeais Together we unite through music (UK premiere)

Liz Dilnot Johnson Orisha Osun

Elgar (arr Gary Bricault) Serenade

Charlotte Bray Urban Nocturne

Liz Dilnot Johnson Gentle Flame (world premiere)

Liz Dilnot Johnson Agnus Dei (world premiere)

Weiner (arr Erzsébet Selezjo) Divertimento no 1 (UK premiere)

Hear the distinctive sound of the RCM Saxophone Ensemble as they move seamlessly through a programme of contrasting repertoire, containing two UK premieres.

Opening with a lively fanfare, this concert features the saxophone in various ensembles, highlighting the full range of the instrument. Celebrate the joy of uniting through music after the re-opening of concert halls around the world in a new work by Katia Beugeais, and hear the soprano saxophone in *Orisha Osun*, representing the goddess of rivers.

Tickets: £5

Box Office 020 7591 4314 | www.rcm.ac.uk/events

RCM AT ST. MARY ABBOTS

Friday 30 June, 1.05pm

Welcome to this performance at Saint Mary Abbots Church. Please turn off your mobile phone to avoid any disturbance to the performers. Photographs may only be taken during applause following a performance, unless otherwise notified. Private filming, sound recording and commercial photography are not permitted without prior written permission.

Beethoven (1770–1827)	Sonata in E flat major op 7 <i>i Allegro molto e con brio</i>	8'
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Neo Hung piano

Robert Baird (b 2004)	Forest	25'
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Alexander Boyd-Bench cello

Arya Pugala (b 1990)	Snow	5'
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Amber Reeves voice
Daniel Adipradhana piano

Arya Pugala	Panas	5'
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Amber Reeves voice
Arya Pugala violin
Daniel Adipradhana piano

Chopin (1810–1849)	Mazurka op 7 no 1 in B flat major	3'
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Chopin	Mazurka op 33 no 4 in B minor	3'
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Radu Stoica piano

Upcoming Events

EUROPEAN HORIZONS

Monday 3 July, 1.05pm

Austrian Cultural Forum

Repertoire to include:

Haydn Sonata in E flat major Hob XVI: 49

Liszt Isolde Liebestod

Shostakovich Cello Sonata in D Minor op 40

Tickets: available via the ACF website: www.acflondon.org/events

ROYAL COLLEGE OF MUSIC

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Junior Department
Orchestra Concert

Saturday 1 July 2023, 5.30pm
Amaryllis Fleming Concert Hall

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String Orchestra

Christopher Hirons *director*

Britten	Simple Symphony op4	
	i Boisterous Bourrée	3.5'
	ii Playful Pizzicato	3'
Copland	Hoe Down from Rodeo	3.5'

Symphonic Wind Orchestra

Anthony Bailey *conductor*

Shostakovich arr J Bocook	Symphony no5 op47 iv <i>Finale</i>	10'
John Williams arr RW Smith	Harry Potter Symphonic Suite	5'

Sinfonia

Robert Hodge *conductor*

Jacqueline Yang and Ludovico Wernig *cello*

Joint Winners of the 2023 Barbara Boissard Junior Concerto Prize

Bernstein arr Peress	West Side Story Overture	6'
Dvořák	Cello Concerto in B minor op104	
	i <i>Allegro</i>	15'
	iii <i>Finale: Allegro Moderato</i>	15'
Lena Frank	Three Latin-American Dances for Orchestra	3.5'
	iii <i>The Mestizo Waltz</i>	

String Orchestra

Jane Lee, Aiden Bhak, Eliza De Silva, Rory Zweimueller, Zachary Lam,
Katherine Jin Da Silva, Emma Seymour, Aidan Zhao *violin I*

Rosie Rodriguez-Vassiliou, Lucia Rapisarda Okamoto, Teresa Kiang, Taylor Lai, Hector Bizet,
Noah Keleta, Natan Sarkar, Hania Djimali *violin II*

Shenxy Loong, Izabella Ward, Jackie He, William Yu, Kendra Wilberforce *viola*

Alma Silvera, Evelyn Yang, Sam Lewens, Matthew Hill, Anna Lea Gonzalez Duba,
Tomi Jimoh, Sami Uwahemu *cello*

Kiran Grover, Thommy Bailey, Lucas Tao, Jacob Bailey, Elijah McDonald *double bass*



Symphonic Wind Orchestra

Maya Rodrigues, Hanhan Qu, Charlie Zha, Emma Pang, Daniella Tsekhanovych-Grimak,
Ka Men Yau, Rory Zweimueller *flute*

Thomas Warner, Alex Pylypenko, Lucy Palfery, Leah Wiseman, Euna Oh *oboe*

Cecilia Committeri, Leandra Li, Octavia Mackie, Noah Keleta, Qaali Rothmaler,
Thomas Bailey, Clare Jennings *clarinet*

Arion Thompson, Kezia Colton, Nina Linn, Jake Fokes, Sam Saxton *saxophone*

Rebekah Tate, Kate Rowsell Ryan, Mehdi Uwehemu, Elis Da Costa *bassoon*

Niara Fell, Arthur Kay, Lucas Wan, Rachel Zhang *horn*

Lucas Gebrehiwet, Oscar Lamb, James Tweedie, Elara Jacobs *trumpet*

Esme McPartland, Maxine Chu, Ben Clarke *trombone*

Tristan McCardel *tuba*

Hewei Chen *double bass*

Aurelia Walker *piano*

Asher Saipe, Thomas Warner, Jesse Angeloro, Luke Crown, Jacob Carr,
Toby Shephard-Blandy *timpani & percussion*

Sinfonia

Finn Kjaergaard, Catherine Bennett, Chloe Zhou, Richard Eichhorst, Katherine Baker, Cyprian Beecroft, Yunus Eshekh-Alonso, Tolga Mardin, Miriam Grant, Michelle Wang, Rachel Cheung, Aurelia Walker *violin I*

Elena Tomey, Almond Zhao, Lixuan Wang, Tristan McCardel, Isabel Woolf, Mae Amin, Imogen Gray, Beatrice Murray, Caia Harris, Ka Men Yau, Derin Ilhan, Khloe Capalad *violin II*

Inga de Vegvar, Nathan Agbesi, Jackie He, Kendra Wilberforce, Jessica Elliott, Shenxy Loong *viola*

Jamie Zweimueller, Aglaia Cavalho-Dubost, Amy Prins, Chloe Dong, Euna Oh, Inez Karlsson, Tyrone Musngi, Larry Jang, Matteo Nacher Saltara, Atticus Larard, Emily Elliott, Kalli Ziegler *cello*

Jameil Richards, Samuel-Adisa McDonald, Patrick Marks, Bonnie Shaw, Victoria Young, Qixan Han, Thommy Bailey, Lucas Tao *double bass*

Jude Carter, Hanhan Qu, Maya Rodrigues *flute*

Imogen Atkinson, Lucy Palfery, Thomas Warner, Leah Wiseman *oboe*

Saskia Carter, Cecilia Committeri, Leandra Li *clarinet*

Smera Sachin, Rebekah Tate, Kate Rowsell Ryan *bassoon*

Polly Casey, Rachel Zhang, Niara Fell, Leon Bricht, Lucas Wan, Lillia-Rose Pirie *horn*

Eleanor McKenzie-Jones, Bronwen Roberts, Lucas Gebrehiwet, Oscar Lamb *trumpet*

Ben Clarke, Esme McPartland, Maxine Chu *trombone*

Belinda Mendez da Costa *tuba*

Asher Saipe, Uma Kukreja, Luke Crown, Octavia Mackie, Toby Shephard-Blandy *timpani & percussion*

Claudia Membury, Emira Kangesan, Liam Ko *harp*

Aurelia Walker *piano*



Royal College of Music Junior Department, Prince Consort Road, London SW7 2BS
+44 (0) 20 7591 4334 | jd@rcm.ac.uk | www.rcm.ac.uk/junior

Miranda Francis *Head of Junior Programmes*
Ben Storey *Assistant Head of Junior Programmes*
Gill Redfern *Administrator*
Molly Bevan *Administrative Coordinator*
John Mitchell *Performance Manager*

Junior Department
Performers Platform

Hilary Sturt *specialist tutor*
Maria Tarasewicz *piano*

Saturday 1 July 2023, 3pm
Performance Hall

Welcome to the Royal College of Music Junior Department and our weekly Performers Platform, where students are given the opportunity to play alongside one of the country's finest accompanists and receive expert performance feedback. For the benefit of musicians and audience members, please turn off your mobile phone. Latecomers will not be allowed into the auditorium until a suitable break in the programme. In the interests of safety, sitting or standing on the steps, gangways or floors is strictly prohibited. For safeguarding and copyright reasons, it is not permitted to make audio or video recordings during Performers Platform. Thank you for your co-operation.

- 3.00 Piano Trio (Christina Lawrie *tutor*)
 Maria Tarasewicz *piano* Miriam Grant *violin* Amy Prins *cello*
 Brahms Piano Trio no 2 in C Major op 87 ii *Andante con moto* 7.5'
- 3.12 Duo (James Halsey *tutor*)
 Samvid Sridhar *violin* Alex Cetateanu *cello*
 Beethoven Duet in C Major op 6 no 1 i *Allegro comodo* 7'
- 3.32 Daniella Tsekhanovych-Grimak *flute* (pupil of Andrea Charles)
 Gaubert Sicilienne 3.5'
- 3.45 Imogen Gray *violin* (pupil of Hilary Sturt)
 Beethoven Spring Sonata ii *Allegro* 8'
 Ravel Piece En Forme d'Habanera 4'
- 4.00 Duo (Laura Snowden *tutor*)
 Teresa Kiang *violin* Orla Scoggins *guitar*
 Giuliani Six Variations for guitar and violin op 81 6'
- 4.09 Oli Mollett *guitar* (pupil of Laura Snowden)
 Trad Catalan arr. Miguel Llobet Canco de Lladre 2.5'

- 4.15 Piano Duet (Daniel Hill tutor)
Mattheo Nacher Saltara, Audrey Wang
Fauré Après un rêve op7 no1 4'
- 4.25 Piano Trio (Daniel Hill tutor)
Audrey Wang *piano* Chloe Zhou *violin* Aglaia Carvalho-Dubost *cello*
Shostakovich Piano Trio no2 in E minor op67 iv Allegretto - adagio 9'
- 4.35 String Quartet (Rebecca McNaught tutor)
Mayle Velasco & Nathaniel Johnny *violin*
Adele Agwu-Kalu *viola* Stephen Marsh *cello*
Haydn String Quartet in C major op74 no1 iii Menuetto 5'
- 4.45 Anneka Vetter *viola* (pupil of Sarah-Jane Bradley)
Vieuxtemps Capriccio op55 in C minor Hommage to Paganini 4'
Lento con molto espressione for unaccompanied viola
- 4.52 Charlie Zha *flute* (pupil of Nicolas Bricht)
Chopin Variations on a theme by Rossini 5'
- 5.00 Ellen Roff *flute* (pupil of Nicolas Bricht)
CPE Bach Hamburger Sonata i Allegretto ii Rondo Presto 8'
- 5.15 Cecilia Committeri *piano* (pupil of Claudia Schurr)
Moszkowski Study in E major op72 2'
Schumann Arabeske in C Minor op18 8'
Debussy Prélude Les collines d'Anacapri 3'
-

Royal College of Music Junior Department,
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Miranda Francis *Head of Junior Programmes*
Ben Storey *Assistant Head of Junior Programmes*
Gill Redfern *Administrator* **Molly Bevan** *Administrative Coordinator*
John Mitchell *Performance Manager*



CONDUCTORS' PODIUM

Sunday 2 July 2023, 3pm

Amaryllis Fleming Concert Hall

Daniel Hogan, Alex Mackinder,

Michal Oren and Sam Scheer conductors

Özgür Kaya cello

Millicent Blair narrator

RCM Students Orchestra

CONDUCTORS' PODIUM

Sunday 2 July 2023, 3pm | Amaryllis Fleming Concert Hall

Daniel Hogan, Alex Mackinder, Michal Oren and Sam Scheer conductors
Özgür Kaya cello **Millicent Blair** narrator **RCM Students Orchestra**

Prokofiev (arr Matthew) Peter and the Wolf op 67 30'
(1891–1953)

Stravinsky Suite from The Soldier's Tale 28'
(1882–1971)

- i The Soldier's March*
- ii Airs by a Stream*
- iii Pastorale*
- iv Royal March*
- v The Little Concert*
- vi Three Dances: Tango – Waltz – Ragtime*
- vii Dance of the Devil*
- viii Grand Choral*
- ix Triumphal March of the Devil*

INTERVAL

Gulda Concerto for Cello and Wind Ensemble 30'
(1930–2000)

- i Overture*
- ii Idylle*
- lii Cadenza*
- iv Menuett*
- v Finale alla marcia*

Haydn Symphony no 44 in E minor 'Trauer' 28'
(1732–1809)

- i Allegro con brio*
- ii Menuetto: Allegretto*
- iii Adagio*
- iv Finale: Presto*



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Programme details correct at time of going to print.

Prokofiev (arr Matthew) Peter and the Wolf op 67

In 1936, Sergei Prokofiev was commissioned to write a musical 'symphony' by the director of the Central Children's Theatre in Moscow as a means of introducing children to the different musical instruments of the orchestra. However, dissatisfied with the libretto produced for him by a local author of children's literature, Prokofiev decided to produce a story and libretto entirely of his own creation. It tells the story of a young man named Peter who, together with the help of a few animal friends, captures a wolf, illustrating the triumph of man over nature. The story also carries political undertones, particularly in the character of Peter's unnamed grandfather who symbolises the stubbornness of older generations in Russia. Prokofiev completed his libretto and the music in just over a week, and had it fully orchestrated within a further two. It has since become one of Prokofiev's most endearing and enduring compositions, frequently used today as a way of introducing children to the world of classical music.

Each character of this tale is represented by a corresponding instrument in the orchestra: the bird by a chirruping flute, the duck by an oboe, the cat by a slinking clarinet, the grandfather by a grumpy bassoon, the wolf by three horns, Peter by the strings, the hunters by the four woodwind instruments, and their guns by the timpani. In 1999, British composer David Matthews created a scaled-down arrangement of Peter and the Wolf to enable the work to be performed by a chamber ensemble rather than an orchestra. In this version, the motifs remain the same and articulated by the same instruments, except that there is only one horn rather than three, only one string player per part, and Matthews also employs a piano to provide a sense of orchestral colour despite the small forces, as well as covering the removal of a trumpet and trombone that were both in Prokofiev's original version.

Stravinsky Suite from The Soldier's Tale

Doing business with the devil can never end well. Josef the soldier decided to give up his violin for a book of the devil, which brings great fortune to its reader. Although Josef regrets his trade and understands that being rich is meaningless, he cannot escape the destiny the devil wrote for him. The full performance was written in 1918 by Stravinsky, originally for three actors, a dancer, and a septet of instruments. Today the ensemble performs the instrumental suite with nine movements. The original piece included narration (not heard in today's performance), and text from *Grand Choral* expresses the story behind the music.

*You must not seek to add
To what you have, what you once had;
You have no right to share
What you are with what you were.
No one can have it all:
That is forbidden;
You must learn to choose between.
One happy thing is every happy thing;
Two, is as if they had never been.*

Gulda Concerto for Cello and Wind Ensemble

Composed in 1989, the charming and popular Concerto for Cello and Wind Orchestra exemplifies Gulda's blurring of boundaries between musical genres. Scored for a modified 18th-century wind ensemble with the addition of a jazz rhythm section of guitar, bass, and drum set, the work alternates seamlessly between what Gulda described as 'jazz, a minuet, rock, a smidgen of polka, a march, and a cadenza with two spots where the star cellist must improvise.' The *Overture* launches the concerto with a smooth rock feel, which then alternates with lyrical sections that sound like they could have been written by Mozart. The second movement *Idylle* opens with a beautiful hymn-like chorale, first in the brass choir and then in cello, before a lilting Ländler breaks the repose. The third movement is a six-minute cadenza for unaccompanied solo cello that calls for extended techniques and improvisation and segues directly into the *Menuett*. Cast in ABA form, the outer sections sound predictably like a Renaissance dance, complete with tambourine, but the middle section surprises with a beautiful tune that evokes Appalachian folk music. The *Finale*, part march and part polka, recalls classical and rock genres from earlier in the concerto before drawing to a thrilling close, complete with a screaming high note from the lead trumpet.

Haydn Symphony no 44 in E minor 'Trauer' Hob I:44

Haydn wrote his E minor symphony in 1771 for the Esterházy Court Orchestra, and it was reportedly given the nickname of 'Trauer', or 'mourning' because Haydn asked for the slow movement to be performed at his own funeral. Like most of his symphonies from this period, it has come to be associated with the artistic movement known as 'Sturm und Drang' ('storm and stress'), which manifested itself in music through emotionally charged devices such as increased dissonance and chromaticism, driving rhythms often pushed by syncopated accompaniments, and use of minor keys. All are present in the angsty first movement. Haydn often pushed the minuet far beyond its original character as a dance – the main section here is a canon at the octave. The middle section is much lighter, in the major key. There is no hint of storm or stress in the slow movement which is in a peaceful E major, with the violins muted. The finale is furious with unrelenting drive and obsession with the agitated motif that begins the movement. The symphony ends without mercy.

Daniel Hogan

Daniel Hogan is a 26-year-old British conductor who is currently concluding his Master's in conducting at the RCM, where he was awarded a full scholarship and studied with Toby Purser, Peter Stark and Howard Williams. In September 2023 he will commence his professional diploma at the Royal Academy of Music with Sian Edwards. In Summer 2022, Daniel was an active participant in the Järvi Conducting Academy, having been selected from over 200 candidates. He was taught by Paavo, Kristian and Neeme Järvi, and Leonid Grin. In concert, he conducted the Baltic Sea Philharmonic and also the Järvi Academy Youth Orchestra in the Pärnu Concert Hall. In Summer 2023 he conducted the BBC Scottish Symphony Orchestra in their Emerging Conductor's Concert, and he will also conduct the Moravian Philharmonic in Olomouc, Czech Republic, and will be Rehearsal Conductor for the Ulster Youth Orchestra in Belfast. Daniel is mentored privately by Martyn Brabbins and Christopher Seaman, and has also taken part in masterclasses led by Sakari Oramo, Vasily Petrenko, Jac van Steen, Ryan Bancroft, Rafael Payare, Colin Metters, Ben Gernon and Sir Antonio Pappano.

Alex Mackinder

Born and raised in London, Alex is an exciting young conductor studying for a Master's in orchestral conducting at the RCM, having previously received a Master's in Classics at Durham University, where he won the student-peer-chosen Lifetime Achievement in Music and Theatre Award. Currently studying under Toby Purser, Peter Stark and Howard Williams, he has participated in masterclasses led by Martyn Brabbins, Vasily Petrenko and Colin Metters, and has received tuition and advice from other eminent conductors including Sakari Oramo, Ryan Bancroft, Timothy Burke, Adrian Brown and Ben Palmer. Recent engagements include conducting the off-stage chorus in Holst's *The Planets* with Camden Symphony Orchestra, a return to work with young musicians on Sibelius' Symphony no 5 at Pigott's Junior Music Camp, the first UK performance of Michael Torke's *Change of Address* in over 20 years, and an appointment as the new Assistant Conductor of the Elgar Sinfonia of London, a position he will take up in September 2023. He is the Founder and Artistic Director of The Sirius Orchestra, an orchestra that seeks to bring students from all of London's major music conservatoires together and provide extra-curricular music-making opportunities to assist their transition into the professional sphere. Past performances include Haydn's *Creation*, and forthcoming concerts with the orchestra will feature Strauss' *Metamorphosen* and Rachmaninov's *Symphonic Dances*. Alex also has a great interest in working with film music and was delighted to collaborate with several postgraduate composers in the RCM Film Music Showcase earlier this year. Other musical interests include a long-standing passion for musical theatre and barbershop harmony.

Michal Oren

Michal Oren is an award-winning conductor and a clarinetist from Tel-Aviv, Israel. Michal's work represents a contemporary modern approach aiming to combine classical music with additional arts as a new step in the 21st century's cultural creation. Michal is currently studying for her Master's of Performance in orchestral conducting at the RCM, with a full scholarship, under the conductors Toby Purser, Peter Stark and Howard Williams, as a Victor and Lilian Hochhauser Scholar. She was awarded distinction for her Bachelor of Music in orchestral conducting from the Buchmann-Mehta School of Music in Tel Aviv University, under the conductor Yi-An Xu. In 2020 Michal won the first prize in the conducting competition of the Buchmann-Mehta School of Music. Michal is a Resident Music Scholar of The Robert Anderson Trust and has won America-Israel Cultural Foundation scholarships since 2015. Michal is the musical director and musical curator of the Museum Orchestra of Petach-Tikva Museum of Art in Israel.

Sam Scheer

Sam Scheer is the founder and Music Director of The Campanella Orchestra, comprising London's Conservatoires' top musicians. With Campanella Sam has performed major symphonic works, which include Shostakovich's Ninth Symphony and Rachmaninov's Second Symphony, and has performed concertos with some of the country's most exciting young soloists. In February 2023 Sam received a scholarship to study conducting at the RCM commencing in September 2023. In 2019 as a viola player, Sam received a scholarship to study at the RCM, where he is currently entering his final year of undergraduate studies under the tutelage of Jonathan Barritt. As an orchestral violist, Sam has performed with many world leading conductors including Gustavo Dudamel, Sir Mark Elder and Mark Wigglesworth, with the latter having performed at the BBC Proms. Previously, in 2016 and 2017 Sam conducted concerts on tour in Sweden and Germany with the London Schools Symphony Orchestra.

Özgür Kaya

As a devoted chamber musician and soloist, Özgür Kaya plays a Giovanni Battista Gabrielli cello kindly loaned to him through the Beare's International Violin Society by a generous sponsor. Born in Ankara, Özgür joined the Bilkent University Music Faculty in 2017, where along with cello, he also studied composition with Ulkemin Akbas and participated in classes with renowned composers such as Bruno Mantovani and Mark Andre. He continued his cello studies at the Yehudi Menuhin School. He has had the chance to collaborate with musicians such as Colin Carr, Robert Levin and the Endellion and Fitzwilliam quartets. He has performed alongside artists such as John Williams, Charles Owen, Ashley Wass and Viktor Tretiakov. He has been studying cello at the RCM with Alexander Chaushian since 2021, as the Amaryllis Fleming Scholar, and viola da gamba with Reiko Ichise as the Parnassus Scholar and ISH Award Holder. He is also supported by the Talent Unlimited Foundation.

Millicent Blair

Millicent is a British actor from Lincolnshire. She trained at the London School of Musical Theatre, graduating in 2022. Most recent credits include: *Burn the Floor* (Lead Vocalist), *Million Dollar Quartet* (U/S Dyanne), *Children of Eden* (Dance Captain and Oboe), and *The Pleasure Garden* (Emergency Cover for Captain Antrobus). She is thrilled to be narrating this beloved story and has immensely enjoyed working with the RCM.

Prokofiev

Violin

Rubie Besin
Isabella Todes

Viola

Sam Scheer

Cello

Nok Him Chan

Double Bass

Sam Lee

Flute

Carina Udriste

Oboe

Ellie Leon

Clarinet

Connor Hargreaves

Bassoon

Phoebe Masters

Horn

Henry Lok

Timpani/Percussion

Julie Scheuren

Piano

James Carrabino

Stravinsky

Violin

Viviane Plekhotkine

Clarinet

Connor Hargreaves

Bassoon

Emily Ambrosea

Trumpet

John Kerr

Trombone

Ben Holford

Double Bass

Sam Lee

Percussion

Isaac Harari

Gulda

Flute

Laura Pakhel

Oboe

Kara Battley
Ellie Leon

Clarinet

Alice Dilley
Connor Hargreaves

Bassoon

Phoebe Masters

Horns

Henry Lok

Trumpet

John Kerr
Isaac Holt

Trombone

Andrea Sanchez Lafuente
David Anton (bass)

Guitar

Dorian Demeny

Double Bass

Sam Lee

Percussion

Julie Scheuren

Haydn

Violin

Rubie Besin
Isabella Todes

Viola

Sam Scheer

Cello

Nok Him Chan

Double Bass

Sam Lee

Oboe

Kara Battley
Ellie Leon

Horn

Henry Lok

Personnel correct at the
time of going to print.
Italics denote section
principals.



R O Y A L

C O L L E G E

O F M U S I C

London

Junior Department

Chamber Orchestra

Christopher Hiron & Douglas Mitchell *directors*

Symphony Orchestra

Jacques Cohen *conductor*

Sunday 2 July 2023 at 7pm

Cadogan Hall, 5 Sloane Terrace, London SW1X 9DQ



Generously sponsored by the RCMJD Friends

It is my great pleasure to welcome you all to this evening's concert. Tonight's concert marks the end of another hugely successful year for the RCMJD. Students have taken part in over 110 performances throughout the year at the RCM and presented external concerts at the Royal Albert Hall, St James's Piccadilly, Wigmore Hall, Cadogan Hall, 606 Club, the Chapel Royal and Saddler's Hall.

We would like to dedicate this concert to the memory of **Michal Kaznowski**, beloved RCMJD cello teacher, chamber music coach and colleague who died suddenly earlier this term. Michal was an extraordinarily gifted and intelligent musician and teacher. He enriched the lives of countless young musicians over his long and distinguished teaching career here at the RCMJD, at the Purcell School and at Wells Cathedral School, where he taught alongside Amaryllis Fleming. An esteemed orchestral player early in his career, Michal was Principal Cello of the Sadler's Wells Royal Ballet, Associate Principal of the BBC Welsh Symphony Orchestra and in the early 1980s was Principal Cello of the City of Birmingham Symphony Orchestra under Sir Simon Rattle - at the time he was the youngest person to be awarded such a senior orchestral position in the UK. In 1988 Michal became a founder member of the Maggini Quartet, and performed with the ensemble throughout Europe, North America and the Far East for 35 years. The Quartet recorded over 35 discs of 20th-century British repertoire and won the Gramophone Award and the Diapason d'Or for their recording of Sir Peter Maxwell Davies' *Naxos* quartets. Michal's teaching was truly inspirational and he demonstrated his love of music through his exceptional commitment to his students - his greatest pride and joy. We will miss him very much.

Since its inception the **Royal College of Music Junior Department** has evolved to meet the musical needs of our students and adapted to the changing educational and musical landscape. We provide a programme designed to prepare students for musical life in the 21st century, so we aim to produce happy, successful, healthy, entrepreneurial and flexible young musicians who can meet the ever-changing demands of the profession. This academic year over £225,000 of bursary support is being accessed by families where there is the most need - furthering the RCM's mission to offer an inspirational learning experience for all, regardless of financial means. The RCMJD is grateful to the Government's Music & Dance Scheme, the Leverhulme Trust, the Wolfson Foundation, the Humphrey Richardson Taylor Charitable Trust, RCMJD Bursary Scheme, ABRSM (Junior Scholarship), Abinger Hammer Village School Trust, Alchemy Foundation, Awards for Young Musicians, Meredith & Denis Coleman, Dorothy L Sayers Society, Estate of Humphrey Searle, Future Talent, Granger Award, John Curwen Society, PRS for Music Foundation, Roger Quick, Saddlers' Company, Sascha Lasserson Memorial Trust, the Victor Ford Foundation and the Wrightson Trust for their generous support.

Tonight's concert has been generously supported by the Friends of the RCMJD, a loyal and dedicated team whose work is invaluable in supporting the activities of the RCMJD. As well as providing hospitality for our visitors, running a music ordering service for students and staff on Saturdays, and assisting with the purchase of specialist instruments and bows, the RCMJD Friends finance the hire of external venues each year for our more high-profile concerts, including this evening's End of Year Symphony & Chamber Orchestras concert. Our students regularly enjoy the opportunity to perform new music, thanks to the generous support of the RCMJD Friends, who regularly commission new works from leading composers.

I would like to express my heartfelt thanks to the phenomenally successful conductors who have nurtured our talented young musicians at the JD this year - Chris Hiron, Robert Hodge, Jacques Cohen, Douglas Mitchell - and to our wonderful Symphony Orchestra tutors: Stephen Bryant, Karen Bradley, Miriam Lowbury, Vera Pereira, Philip Box, Chris Terian, Richard Ward, Cecilia Sultana de Maria and in particular to Senior Woodwind Tutor **Douglas Mitchell** who leaves us this year. Thank you, Douglas, for sharing your considerable experience and expertise with our JD woodwind players over the past nine years, through your orchestral work, your chamber music coaching, and through your excellent work with the RCMJD Wind Octet. You have made a significant impact on the musical lives of a huge number of young woodwind players here, many of whom are now taking their first steps in the profession, and you've been an amazing colleague too - THANK YOU!

I hope you enjoy the concert.

Miranda Francis

MA IRAM ARCM PGCE ARAM HonRCM
Head of Junior Programmes



RCMJD Symphony Orchestra, June 2022 photograph © John Mitchell

PROGRAMME

Beethoven (1770-1827)	Symphony no 8 in F op 93	26'
	<i>i Allegro vivace e con brio ii Allegretto scherzando</i>	
	<i>iii Tempo di menuetto iv Allegro vivace</i>	
	Interval (20 minutes)	
Rimsky-Korsakov (1844-1908)	Scheherazade op 35	42'
	<i>i The Sea and Sinbad's Ship ii The Story of the Kalendar Prince</i>	
	<i>iii The Young Prince and the Young Princess</i>	
	<i>iv Festival at Baghdad. The Sea. The Ship Breaks against a Cliff Surmounted by a Bronze Horseman</i>	
Enescu (1881-1955)	Romanian Rhapsody no 1 op 11	10'

Please ensure that digital watch alarms, pagers, mobile phones and other audible electrical devices are switched off



Beethoven**Symphony no 8 in F op 93***Programme note by Antonia Zadrag*

Ludwig van Beethoven (1770-1827) remains one of the most famous composers in the history of music. A radical visionary in the developments of early romantic music, it is unusual that his *Symphony no 8* makes great reference to his classical predecessors, Mozart and Haydn, and his early compositions. Some musicologists say the work is reminiscent of the much more joyful period in Beethoven's life, before his health began to decline. The symphony is generally received as a musical joke, due to its evident echoes of an earlier time, and its light-heartedness; many critics of the time considered it a lesser work than Beethoven's previous symphonies, particularly when standing against the innovation of the fifth and sixth symphonies. Despite the somewhat negative criticisms, Beethoven thought it was a great symphony- greater than his seventh, and was disappointed with the public reaction to the premier, which he insisted on conducting himself, despite his increasing deafness. In the 21st century, however, the symphony has become very popular, and is now considered standard orchestral repertoire.

The first movement is particularly light-hearted, outlined by a jumpy, cheerful theme, however Beethoven plays with the audience with his many false endings and dramatic pauses. Though it is true to the classical style in sonata form, Beethoven relishes in a large and comedic coda, full of hammerstroke chords and subito dynamics. The second movement is rumoured to have been a mimicry of the recently invented metronome, due to its very metronomical semiquavers running through its entirety. It is one of the multiple exceptions to the classical inspiration for this symphony, since it is not a particularly slow-moving movement (unusual for second movements in a symphony). The second subject comes as a surprise, due to the double speed demisemiquaver motif in the strings, which could be a brief homage to the dramatic string writing of Vivaldi.

The Menuet can very loosely be called such, as the standard graceful style of the classical menuet is completely rejected, instead opting for frequent accents which make it exceedingly difficult to dance to. When the accents cease, Beethoven writes long lyrical passages of clarinet and horn solos, still not at all danceable, emphasising the light irony of the movement's title. The fourth movement returns to a fairly standard sonata-rondo form, however deviates once again in that it is the most virtuosic and dramatic movement of the symphony. A prime example of Beethoven's progressive harmonic exploration, the refrain ends with an obtrusive orchestral unison C# in an F major tonality. Beethoven provides a truly humorous ending to the short symphony, with a coda excessively littered with hammer stroke V's, and repeated tonic chords at the very end, gently teasing the repetitive chords in the codas of traditional classical symphonies.

Rimsky-Korsakov**Scheherazade op 35***Programme note by Lucy Javurek*

Scheherazade was composed by Rimsky-Korsakov between late 1887 and 1888. Each of the four movements in this staple symphonic suite is based on parts of *The Thousand and One Nights*, otherwise known as *The Arabian Nights*, a collection of Middle Eastern and Indian stories. The story goes that Sultan Shahryār, after discovering his and his brother's wives to be unfaithful, decides to enact vengeance by wedding a new woman each day, only to execute her before she has the chance to betray him. After some time, no more new wives can be found until the daughter of an advisor to the Sultan, the eponymous Scheherezade, offers herself to Shahryār. Unlike previous victims, Scheherezade evades death; on the night of the marriage she begins a tale but does not reveal the ending, leaving the Sultan no option but to put her execution on hold. She continues this for one thousand and one nights, hence the name. All versions of the story end with the pardon of Scheherezade by the King. The tales told by Scheherazade are the main material for Rimsky-Korsakov's musical account of *The Thousand and One Nights*, which unfolds in four movements.

The listener can follow intertwining motifs throughout the movements. In the first movement, *The Sea and Sinbad's Ship*, the opening bass melody representing the Sultan, transforms into the Scheherazade motif first exposed as a violin solo. The subsequent development of these motifs makes up a substantial part of the first and second movement, *The Story of the Kalendar Prince*, through the use of changes to key and rhythm, repeated fragments and varying accompanying textures. Rimsky-Korsakov makes full use of the orchestra, passing main themes between different instruments, often notably those in the woodwind section, over a string section accompaniment.

The movements are tied together by short opening introductions, as seen again in the second movement with a reprisal of the Scheherazade theme, and confirmed in Rimsky-Korsakov's memoirs: 'The unifying thread consisted of the brief introductions to the first, second, and fourth movements and the intermezzo in movement three, written for violin solo and delineating Scheherazade herself as she tells her wondrous tales to the stern Sultan'.

The dreamy third movement, *The Young Prince and the Young Princess*, is full of blossoming lyrical writing, with insular motifs developed over the movement in much the same ways as previously mentioned. The violin melody that opens the movement can be heard throughout interlaced with a long scalic line, initially seen in the clarinet, and then in other parts of the orchestral texture. The fourth movement, *Festival at Baghdad. The Sea. The Ship Breaks against a Cliff Surmounted by a Bronze Horseman*, begins with a more complex version of the Sultan's theme and an extended, virtuosic violin solo. This high-tempo thrilling finale, moved forward by constant pushing rhythmic lines in the percussion, takes us back over the main themes by layering material from the past thirty minutes of the suite in a gripping reprisal. The suite ends in haunting closure with a final repeat of the Scheherazade theme.

Enescu**Romanian Rhapsody no 1 op 11** *Programme note by Maddy Chassar-Hesketh*

The celebrated Romanian composer, violinist and conductor George Enescu was born on 19 August 1881 in Iiveni, Romania. His exceptional musical talent became evident in his early years, meaning he entered the Vienna Conservatory aged 7 (being the youngest person ever to do so). Viewed as one of the most influential composers of the 20th century, he was a key figure in

the development and expansion of Romanian classical music. As well as a poignant and expressive composer, Enescu was also a virtuosic violinist, and his reputation quickly spread throughout Europe, where eventually he was renowned for his ability in multiple musical roles. He also held distinguished conducting positions and received a great many accolades for his achievements in music. Despite his death in 1955, his legacy lives on in the form of his unmistakable nationalistic compositions and his dedication to encouraging the next generation of young talent.

Enescu composed the *Romanian Rhapsody no 1* in 1901 in Paris, when he was only 19 years old. It is the first of two Romanian Rhapsodies that premiered together in Bucharest in February 1903. *Romanian Rhapsody no 1* is based on traditional Romanian folk music, which Enescu had been collecting and studying since childhood. The Rhapsody is full of lively rhythms, colourful orchestration, and virtuosic solo passages, which highlight Enescu's brilliant compositional mind and deep understanding of his homeland's folk music traditions. The work opens with a folk melody that the young Enescu learnt to play at the age of 4, titled 'Am un leu' ('I have a coin and I want a drink'). Played by the wind section with a seemingly free and careless rhythm, the initial sounds would have transported Enescu to his childhood, given that it emulates the authentic folk music he would have been surrounded by. It was common in Romania for the working shepherds, who spent countless hours tending to the livestock in the fields, to entertain themselves by crafting wind instruments out of whatever materials they found could produce a tone – tree bark, blades of grass or even fishbone! This way of music-making encouraged and inspired improvisation and ornate embellishments to enter concert halls across the country too.

Following the somewhat spatial introduction, lively dance rhythms take hold of the piece and persist until the very end. The Rhapsody is a medley of melodies and metres inspired by folk dances, building up little by little in intensity, and interestingly in an almost similar way to Ravel's celebrated *Bolero* (Ravel and Enescu were classmates at the Paris Conservatoire, and both taught by Fauré). The piece explores many kinds of dance styles – one of the early dances in the composition seems to resemble the Viennese waltz, while another reflects the influence of the Near East and Turkish motifs – perhaps a remnant of the Ottoman Empire's 500-year reign, which left behind traces of scale modes. Dancing became the sole means for hardworking Balkan peasants to let loose and enjoy themselves. The instrumental music served as the soundtrack to these much-needed celebrations, and Enescu masterfully captures this essence in the Rhapsody. The orchestra erupts into a frenzy, with violins performing at racing speeds. By the finale, it is almost as if the cries, whistles, stomps, and cheers can be heard through the orchestra.

Enescu's *Romanian Rhapsody no 1* has become one of his most beloved works, and is a staple of the orchestral repertoire, despite the composer's claim he 'just threw a few tunes together without thinking about it'. Its infectious melodies, lively rhythms, and colourful orchestration make it a joy to listen to, and its connection to Romanian folk music gives it a special personal significance to the composer's deep love and appreciation of his native Romania.



Most of **Christopher Hiron's** playing career has been spent leading and directing chamber orchestras including the Northern Sinfonia, the Academy of Ancient Music, the English String Orchestra and Orchestra da Camera. Christopher has also appeared many times as guest leader with other orchestras including the Ulster Orchestra, the Orchestra of St John's Smith Square and the Brighton Philharmonic. He was a member of the Academy of St. Martin in the Fields for ten years. Christopher has frequently appeared as a soloist and director in major festivals and concert halls worldwide. He was director of the National Youth Chamber Orchestra for over twenty years and the East Sussex String Chamber Orchestra. At the RCMJD he teaches violin and directs the String and Chamber orchestras; he also teaches privately at his home in Wimbledon.



Douglas Mitchell joined the clarinet section of the Royal Philharmonic Orchestra in 1992, the youngest member of the orchestra at that time, and remained there for the next eighteen years touring the world, recording and performing. Since leaving the RPO he has continued freelancing in all of the UK's major orchestras and playing in numerous commercial and film sessions, as well as enjoying an increased focus on coaching and teaching. He has coached and conducted youth orchestras and ensembles all over the world including the National Youth Orchestras of Great Britain and Iraq, and leads creative and collaborative projects alongside mainstream repertoire. Douglas joined the RCMJD in 2015, and is also Associate Head of Woodwind at the Royal Birmingham Conservatoire.



Jacques Cohen is equally known as conductor and composer. He is Music Director of the Cohen Ensemble (formerly Isis Ensemble) and has conducted concerts and broadcasts with such groups as Kremerata Baltica, National Symphony Orchestra of Ukraine, Sofia Soloists, BBC Concert Orchestra, Albania Radio and Television Symphony Orchestra and Bucharest Philharmonic. He has worked with many choral groups such as Oxford Camerata and Lloyd's Choir, for whom he is Music Director. He has been Music Director on several opera productions with a variety of companies, and is a passionate communicator, renowned for his unique ability to engage audiences in concerts. Jacques's compositions and arrangements, published by Norsk Musikkforlag, include music for choir, orchestra, chamber works and opera. Commissions include pieces for

Dame Evelyn Glennie (*Firefly*), Onyx Brass (*Concertino*), Piatti Quartet (*From Behind Glass*), Fitzwilliam Quartet (*Nun danket alle Gott*), National Youth Wind Ensemble (*Pantheon*), Tête-à-tête Opera (*The Lady of Satis House*) and Lloyd's Choir (*The Denial of*

St Peter). His string orchestra arrangements, particularly that of Mussorgsky's *Pictures at an Exhibition*, are fast becoming staples of the repertoire.

Frequently heard on radio in the UK and abroad, Jacques has recorded a number of critically acclaimed CDs including the *Music for Strings* and *Transcriptions for Strings* discs (Cohen Ensemble/Meridian) and *Cohen's Carols* (Oxford Camerata/ICSM). A new CD comprising his chamber opera and other works for string quartet (Marie Vassiliou/Tippett Quartet/Meridian) is due for release later this year.

In March Jacques conducted the first performance of his *Creation* for chorus, children's chorus, alto and orchestra in London. This large-scale work was commissioned to commemorate Christine Didelot, founder of the international Sangerstevne Choral Festival – on discovering that she was terminally ill, Christine announced her last wish to commission a work of this kind specifically from Jacques. Jacques read music at Oxford where he conducted the university orchestras and performed his own compositions. He was awarded the Conducting Scholarship at the Royal College of Music where prizes included the Tagore Gold Medal, the college's award for its most outstanding student. In addition to numerous awards for composition, Jacques took First Prize in the NAYO British Reserve Conducting Competition and was also a Prizewinner in the Leeds Conductors' Competition. His website can be found at www.jacquescohen.co.uk.

Violin I

Isabell Karlsson
Rhys Evans
Chloe Prins
Frankie Davies
Flora Clapham
Nellie Holmes
George Richardson-Jones
Anabel Hannay
Kim Mai Hua
Chiara Ponticos
Katarina Calic

Violin II

Vivek Ramanan
Lachlan Edwards
Haolin Zhao
Antonia Zadrag
Arabella Thornton
Helena Landis
Elsa Chung
Shreya Grover
Mayle Velasco
Hector Elwes
Jiwon Lee
Nathaniel Johnny

Viola

Anneka Vetter
Annabel Marshall
Sassan Bhanji
Charlie Rose
Jamie Jones
Elsa Rapisarda
Joseph Lowe*
Joseph Berry*

Cello

Maddy Napier
Leo de Flammineis
Riya Hamie
Steven Marsh
Haru Ogiwara
Matty Oxtoby
Madeleine Murray
Eva Gowen
Megan Clarke
Fernando Lee
Andrew Ah-Weng
Isabella Song
Ola Kiezun
Gabriella Zailer-Fletcher

Double Bass

Nathan Perry
Levi Andreassen
Nathan Ng
Colin Kang
Theo Moran
Wylan Man

Flute

Isaac Skey
Ellen Roff
Amelie Sainsbury
Rachael Leary
Cyrus Tahbaz

Oboe

Niamh Connellan
Tom Kirby
Rhea Jo
Oliver Brown
Emilia Gahan

Clarinet

Amalia Beeko
Larry Zhang
Jane Hammond
Nina Linn

Bassoon

Annabella May-Francis
Cailin Breslin

Horn

Noah Hall
Louis Pike
Lucas Boardman*
Polly Bishop

Trumpet

Markus Sadler
Archie Chettleburgh
Lucy Butlin
Livia Bayley

Trombone

Isaac Scheer
Ellie Curson
Alex Holford
Jonathan Lovatt*

Tuba

Nona Lawrence

Timpani & Percussion

Thomas Warner
Jesse Angeloro
Tolga Mardin
Will Rowling*
Joseph Lewis*
Julie Scheuren*

Harp

Sophia Membery
Jamaal Kashim

Italics denotes member of Chamber Orchestra

*Guest Performer

ORCHESTRA TUTORS (* = Senior Tutor)

*Stephen Bryant *violin* Karen Bradley *viola* Miriam Lowbury *cello* Vera Pereira *double bass*
*Douglas Mitchell *woodwind* *Philip Box *horn* Richard Ward *brass*
Chris Terian *percussion* Cecilia Sultana De Maria *harp*

ROYAL COLLEGE OF MUSIC

Junior Department 2022/23



Roger McGough Poetry
Composition Class Workshop



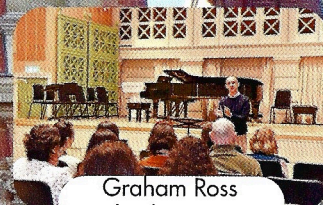
Friends Concert



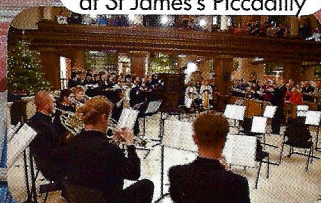
Carols For Shoppers
at St James's Piccadilly



LIVE AT THE
ROYAL
ALBERT
HALL



Graham Ross
Oxbridge Lecture



Elgar Room Coffee Concerts



NYO & LSSO
2022/23



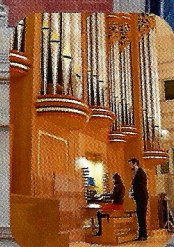
Christmas
Sing-along
with
Junior Choir



Lord Mayor of London's
Junior Musician Award



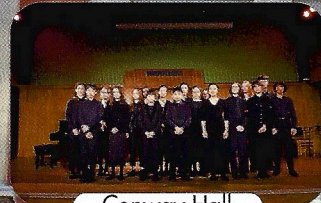
Baroque/Recorder
Ensembles Concert



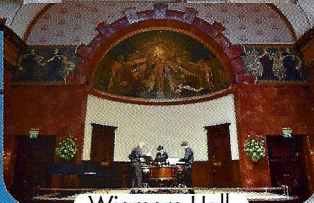
Late Night Jazz



Symphony Orchestra @ RCM



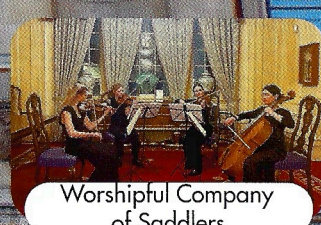
Conway Hall



Wigmore Hall



Photography/Design
John Mitchell



Worshipful Company of
Saddlers

ROYAL COLLEGE

OF MUSIC

Royal College of Music Junior Department
Prince Consort Road, London SW7 2BS
+44 (0) 20 7591 4334 | jd@rcm.ac.uk | www.rcm.ac.uk/junior

Miranda Francis Head of Junior Programmes
Ben Storey Assistant Head of Junior Programmes
John Mitchell Performance Manager
Gill Redfern Administrator
Molly Bevan Administrative Coordinator

Orchestra Assistants

Emily Crook, Sam Frith, Connor Gingell, Henry Morley, Will Rowling, Carys Underwood



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When you have finished with this programme, please recycle it.

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EUROPEAN HORIZONS

RCM at the Austrian Cultural Forum

Monday 3 July, 1.05pm

Welcome to this performance at the Austrian Cultural Forum. Please turn off your mobile phone to avoid any disturbance to the performers. Photographs may only be taken during applause following a performance, unless otherwise notified. Private filming, sound recording and commercial photography are not permitted without prior written permission.

Haydn
(1732–1809)

Sonata in E flat major Hob XVI: 49 19'
i Allegro
ii Adagio e cantabile
iii Finale. Tempo di minuet

Radu Stoica piano

Shostakovich
(1906–1975)

Cello Sonata in D Minor op 40 25'
i Allegro non troppo
ii Allegro
iii Largo
iv Allegro

Clare Juan cello
Kumi Matsuo piano

UPCOMING EVENTS

JUNIOR FELLOW SHOWCASE: MAXENCE BRETEL

Wednesday 5 July, 6pm

Performance Hall

Repertoire to include:

Qudrat Wasefi A melody of hope amidst the chaos

Piazzolla Cuatro Estaciones Porteñas, 'The Four Seasons of Buenos Aires'

Tickets: Pay What You Can

Box Office 020 7591 4314 | www.rcm.ac.uk/events

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RCM SAXOPHONE ENSEMBLE

Monday 3 July 2023, 7.30pm

Amaryllis Fleming Concert Hall

Kyle Horch director

RCM Saxophone Ensemble

RCM SAXOPHONE ENSEMBLE

Monday 3 July 2023 | Amaryllis Fleming Concert Hall

Kyle Horch director | RCM Saxophone Ensemble

Augusta Read Thomas (b 1964)	Rings of Light	5'
Katia Beugeais (b 1976)	Together we unite through music (UK premiere)	10'
Liz Dilnot Johnson (b 1964)	Orisha Osun	7'
Elgar (arr Gary Bricault) (1857–1934)	Serenade <i>i Allegro piacevole</i> <i>ii Larghetto</i> <i>iii Allegretto</i>	11'

INTERVAL

Charlotte Bray (b 1982)	Urban Nocturne	5'
Liz Dilnot Johnson	Agnus Dei (world premiere)	3'
Liz Dilnot Johnson	Gentle Flame (world premiere)	3'
Weiner (arr Erzsébet Selező) (1885–1960)	Divertimento no 1 op 20 (UK premiere) <i>i Jó alapos czardas</i> <i>ii Róka – tánc</i> <i>iii Marosszéki keringős</i> <i>iv Verbunkos</i> <i>v Csüddögölő</i>	11'



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Programme details correct at time of going to print.

The purpose of the Saxophone Ensemble is to give RCM saxophone students an opportunity to experience the sound of the whole family playing together in a choir formation (Adolphe Sax, of course, originally envisioned the saxophone not as a single voice but as a family of instruments), and to bridge the gap between chamber and large ensemble learning. The ensemble gives saxophone students more experience working within a conducted context, also forming an umbrella within which works for odd numbers of saxophones or which engage the saxophone in unusual chamber formations – which might be overlooked by other college ensembles – can be performed. Where possible, the ensemble aims to make its own contribution to the repertoire for saxophone. Finally, the ensemble is a highlighted place for the RCM saxophone students to showcase their work in performances within and outside of the College.

This evening's concert aptly opens with a lively fanfare by American composer Augusta Read Thomas. She describes her music as 'highly notated, precise, carefully structured, thoughtfully proportioned' and likes her music to 'have the feeling that it is organically being self-propelled – on the spot – as if we listeners ... are overhearing a captured improvisation'.

Katia Beaugeais' *Together we unite through music* celebrates the re-opening of concert halls and live music across the world. It depicts the journey from the start of lockdown to the celebratory moment performances on stage began again. Special effects and contemporary playing techniques portray the range of sounds and emotions felt at the time such as saxophonists imitating a chorus of birds.

Elgar's popular Serenade, one of his earliest compositions to retain a place in the standard orchestral repertoire, has been arranged for saxophones by Gary Bricault. Completed in 1892, its origins lie in a suite written around four years previously in honour of Elgar's beloved wife Alice. The Serenade was a favourite of Elgar's and one of the final works he recorded for the gramophone in 1933, the year before his death.

The ensemble performs three of British composer Liz Dilot Johnson's works this evening. *Orisha Osun* is based on a traditional melody from the Yoruba culture in Cuba/Nigeria, who praise one of many gods and goddesses of 'sweet water' (rivers, lakes, waterfalls and rain). *Gentle Flame* and *Agnus Dei* are choral works arranged for saxophones especially for this concert by Liz herself.

A work depicting 'A night out in the city' by RCM alumnus Charlotte Bray follows, before the ensemble concludes with the UK premiere of an arrangement of Leó Weiner's Divertimento no 1. Weiner, a leading Hungarian music educator of the first half of the 20th century, was a skilled composer who produced a large number of charming works.

Kyle Horch

Kyle Horch studied with Frederick Hemke at Northwestern University in Chicago, and with Stephen Trier at the Guildhall School of Music and Drama. He made his London debut at the Purcell Room in 1989, and since then has performed as a soloist and chamber musician at many venues in Britain and abroad. His recordings *ChamberSax*, *AngloSax*, and *Fairy Tales* have received international praise: 'This is a stunning album.' *American Record Guide* (for *AngloSax*). As a freelance musician, he has performed in concerts, broadcasts, tours, and recordings with Royal Philharmonic Orchestra, London Symphony Orchestra, London Philharmonic Orchestra, Royal Opera House, City of Birmingham Symphony Orchestra, Birmingham Contemporary Music Group, Bournemouth Symphony Orchestra, Birmingham Royal Ballet, Rambert Dance Company, the chamber ensembles Counterpoise, Flotilla and Art Deco Trio, and Michael Law's Piccadilly Dance Orchestra amongst others. He has been a saxophone professor at the RCM since 1991. He has given masterclasses in Britain, France, Holland, Italy, Ireland, Norway, Belgium, Switzerland, Hungary, Singapore, Australia, and the USA.

Royal College of Music

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Soprano

Katie Bunney
Lydia Cochrane
Sophia Elger (solo, *Orisha Osun*)
Yao Lu
Leopoldo Mugnai

Alto

Rosemary Ball
Oliver Lee
Maya Mitra
Daniel Poole
Yajing Zhang

Tenor

Annabella Chenevix Trench
Rianna Henriques
Bekki Lycett
Nicole Micheli
Matthew Stringer

Baritone

Emilija Auskalnyte
Lucia Breslin
Ethan Townsend
Maddie Wegg

Percussion

Julie Scheuren



ROYAL
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OF MUSIC
London

JUNIOR FELLOW SHOWCASE:
ALKYONA QUARTET

Tuesday 4 July, 6pm
Performance Hall

JUNIOR FELLOW SHOWCASE: ALKYONA QUARTET

Tuesday 4 July, 6pm, Performance Hall

Boccherini String Quintet in D major, G 270 18'
(1743–1805)

Emma Purslow violin
Marike Kruup violin
Clare Newton viola
Jobine Siekman cello
Jakob Kullberg cello

Tymon Zgorzelski Inflorescence 9'
(b 1999)

Emma Purslow violin
Marike Kruup violin
Clare Newton viola
Jobine Siekman cello

Giovanni Sollima Viaggio in Italy (for string quintet and tape) 28'
(b 1962)

<i>i</i>	<i>Federico II</i>
<i>ii</i>	<i>Giotto-Dante</i>
<i>iv</i>	<i>Campo dei miracoli</i>
<i>xii</i>	<i>Casanova sonata</i>
<i>xiv</i>	<i>La camera bianca</i>

Emma Purslow violin
Marike Kruup violin
Clare Newton viola
Jobine Siekman cello
Jakob Kullberg cello

Alkyona Quartet

The Alkyona Quartet present fresh, imaginative interpretations of both well-known pieces and hidden gems of the string quartet repertoire. It is well known for its warm audience connection and vivacious performances which are 'as vibrant and memorable as their kingfisher namesake'. The members were Tunnell Trust Award holders 2020 – 2021 and Making Music Selected Artists 2021–2022. They are also the RCM String Quartet Fellows 2022–2024.

The quartet has performed in many leading UK venues including St Martin in the Fields, St John's Smith Square and Conway Hall, as well as at many music societies both at home and abroad through the generosity of Making Music. The members recently returned from Melbourne where they took part in the Quartetthaus Festival at the Australian National School of Music. In 2019, the quartet appeared at Stiff International Music Festival, and in 2022 appeared at the Lichfield Festival and was Quartet in Residence a Music at Brel. The quartet has also featured at the Huygens Festival, which is broadcasted live on Dutch TV channel Midvliet, for the last four consecutive years.

The quartet released its debut album *Intimate Letters* in June 2020 in collaboration with Cegin Productions. The quartet especially enjoys cross-collaborative projects and has worked closely with Anglo-Chilean band Quimantu, Tabla player Kuljit Bhamra MBE, percussionist Adriano Adewale, and dance company the Dutch Don't Dance Division. The quartet is mentored by Marc Danel of the Danel Quartet in Holland as part of the National String Quartet Academy, and Simon Rowland-Jones at the RCM.

Passionate about outreach, the quartet is a Young Professional Quartets with Project String Quartet UK. Equally at home in education settings, the quartet gives masterclasses and side-by-side performances at numerous schools including Repton School, St Pauls Boy's School, and Ipswich School.

The quartet's members are grateful for support for their studies and projects to the RCM Director's Fund, the Dutch National Music Instrument Foundation for the loan of Jobine's eighteenth-century Lefebvre cello, and the Harrison-Frank Foundation for the loan of Emma's 1713 Venetian violin.

UPCOMING EVENTS

JUNIOR FELLOW SHOWCASE: MAXENCE BRETEL

Wednesday 5 July, 6pm

Performance Hall

Repertoire to include:

Qudrat Wasefi A melody of hope amidst the chaos

Piazzolla Cuatro Estaciones Porteñas, 'The Four Seasons of Buenos Aires'

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ROYAL
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**JUNIOR FELLOW SHOWCASE:
MAXENCE BRETEL**

Wednesday 5 July, 6pm
Performance Hall

JUNIOR FELLOW SHOWCASE: MAXENCE BRETTEL

Wednesday 5 July, 6pm, Performance Hall

Qudrat Wasefi (b 1999)	A melody of hope amidst the chaos	7'
Piazzolla (1921–1992)	Cuatro Estaciones Porteñas, 'The Four Seasons of Buenos Aires'	30'
	<i>i Verano Porteño</i>	
	<i>ii Invierno Porteño</i>	
	<i>iii Primavera Porteña</i>	
	<i>iv Otoño Porteño</i>	

Maxence Bretel violin
Emmanuel Webb violin
Esther Branco violin
David Horvat violin
Thibaut Pesnel violin
Sam Scheer viola
Elena Accogli viola
Marion Portelance cello
Sam Weinstein cello
Sam Lee bass
Alex Heather bass

Maxence Bretel

Born in France, Maxence Bretel completed both his Bachelor's and Master's degrees at the RCM, benefitting from the guidance of Radu Blidar for the last six years. He is currently the Constant & Kit Lambert Junior Fellow for 2022–2023. As both an orchestral player and soloist, Maxence has played with some of the most notable musicians and conductors, such as Maxim Vengerov, Antonio Pappano, Nicola Benedetti, and the late Bernard Haitink. He has also enjoyed performing at both national and international venues such as the Barbican Centre, the Royal Albert Hall, Abbey Road Studios, Shanghai Symphony Hall, and the Cite de la Musique (Paris) to name but a few.

Maxence performs a wide-ranging repertoire, creating programmes with complementary pieces from a range of time periods; many of his concerts include music from the late baroque period alongside contemporary and experimental music. In particular, Maxence has developed a strong interest in contemporary violin repertoire, recently performing masterpieces such as Luciano Berio's *Sequenza VIII* and Pierre Boulez's *Anthèmes 1*. Alongside his solo and orchestral work, Maxence is an active chamber musician. He has played at festivals such as Festival de Saint-Denis in Paris and Westport Festival of Chamber Music in Ireland. He also performs around the UK with the Occam Quartet, which he co-founded in 2020.

Maxence currently plays a circle of Carlo Antonio Testore violin from 1731, kindly on loan from the RCM.



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UPCOMING EVENTS

MUSIC AND IDEAS:

TEACHING COMPOSITION IN THE 21ST-CENTURY CONSERVATOIRE

Thursday 6 July, 5.15pm

Performance Hall

RCM Head of Composition Dr Jonathan Cole explores how we teach the art and craft of composition.

In this session he explores the role of today's teachers in helping younger composers build a meaningful and sustainable future. How can we facilitate this at a time of great social and ideological change?

Repertoire to include:

Jonathan Cole Hidden Corners for Solo Violin

Tickets: Pay What You Can

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RCM BRASS ENSEMBLE: MUSIC OF THE ANGELS

Wednesday 5 July 2023, 7.30pm

Amaryllis Fleming Concert Hall

Jason Evans director

Edward Gregson and Stone Tung conductors

Andrew Crowley trumpet

RCM Brass Ensemble



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Wednesday 5 July 2023, 7.30pm | Amaryllis Fleming Concert Hall

Jason Evans director

Edward Gregson and Stone Tung* conductors

Andrew Crowley trumpet

RCM Brass Ensemble

Please note: the second piece in tonight's performance, *Chinita del Desierto*, will use confetti and a prop gun on stage which may generate loud noises.

Edward Gregson (b 1945)	Fanfare for a New Era	3'
Tomás Brantmayer (b 1992)	Chinita del desierto (world premiere)* <i>i Entrance: Campos naturales</i> <i>ii Salutation to the Virgin: María del desierto</i> <i>iii Vespers: Reina del Tamarugal</i> <i>iv Sunrise: Es ya 16 de julio</i> <i>v Procession: Sale la reina a pasear</i> <i>vi Farewell: Triste se queda mi china</i>	
Edward Gregson	Symphony in two movements <i>i Toccata</i> <i>ii Variations</i>	19'
INTERVAL		
Edward Gregson	Flourish for the RCM	
Roxanna Panufnik (b 1968)	Prayer*	5'
Edward Gregson	Quintet for Brass <i>i</i> <i>li</i>	10'
Edward Gregson	Music of the Angels	15'

The RCM Brass Ensemble performs a diverse range of repertoire each term, from popular classics to new works, including arrangements and commissions. The group consists of musicians from all years at the College.

The RCM Brass Ensemble presents music by British composer of international acclaim, Edward Gregson, aptly opening with a fanfare. Written to celebrate the 2017 opening of the Stoller Hall at Chetham's School of Music, Manchester, the Fanfare was designed to fill the whole space, with separate brass choirs – trumpets, horns, trombones and tuba – playing their own music. A solo trumpeter opens the piece with the other 'choirs' following.

This evening four other works by Gregson are performed. *Symphony in two movements* was commissioned by the National Youth Brass Band of Great Britain and the National Youth Brass Band of Wales to celebrate their 60th and 30th anniversaries. The symphony is structured in two linked movements – a dramatic but compact *Toccata* and a longer and more substantial *Variations*. The form is based on that used by Beethoven in his final piano sonata. *Flourish* for the RCM, is a new piece dedicated to RCM Director Professor Colin Lawson.

Quintet for Brass was composed in 1967 as a graduation piece and won the Royal Academy of Music's most prestigious composition prize. It comprises two finely balanced movements. The first, a wild *Allegro* is full of leaping sevenths, muted trills and glissandi and framed by a contrapuntal *Andante*. The second movement is a lively rondo. A quick march introduction leads to a fanfare-like main theme.

The programme ends with a dramatic work based on the *Book of Revelation*. *Music of the Angels* for a large ensemble of brass and percussion, was commissioned in 1998 by conductor Martyn Brabbins and originally called ... *and the seven trumpets*... The music was revised three times and in 2018 *Music of the Angels* was created. This piece is a dramatic canvas for symphonic brass and percussion. Inscribed *In tribute to Olivier Messiaen*, the work's principal material and sound world are influenced by Messiaen's masterpiece for wind and percussion, *Et exspecto resurrectionem mortuorum*.

Alongside Gregson's works is a passionate piece by Roxanna Panufnik. *Prayer* was originally written for soprano and double choir with text from a George Herbert poem. The ensemble also presents a world premiere by RCM composer Tomás Brantmayer dedicated to 'the musicians and dancers of the Fiesta de La Tirana'. This work is inspired by a carnival that takes place in northern Chile to worship the Virgin of Carmel. This important event showcases the folk religions of the Andean peoples and the Mestizo culture. It converges the traditions of Christianity and the Aymara and Inca cultures, amongst others.

Jason Evans

Jason Evans is a Manx-born trumpet player, who went to Chetham's School of Music in Manchester for secondary education. He graduated from the Royal Academy of Music in 2014, and has been Principal Trumpet of the Philharmonia Orchestra in London since 2012. Jason's emerging career has led to him perform with the Hallé Orchestra, Onyx Brass and SuperBrass as well as playing Guest Principal Trumpet with the Gabrieli Consort, the London Symphony Orchestra, the London Philharmonic Orchestra, the London Sinfonietta and the Royal Philharmonic Orchestra. Touring performances have taken him throughout Europe, the Americas, Australasia, and across Asia. Prior to joining the Philharmonia, Jason was on trial for the Principal Trumpet position in the Royal Scottish National Orchestra, the BBC Symphony Orchestra and the Bournemouth Symphony Orchestra. He was offered the Principal Trumpet positions in the latter two before deciding to join the Philharmonia in 2012. Jason is also a founding member of award-winning brass quintet Inner City Brass.

Edward Gregson

Edward Gregson is one of the leading composers of his generation, whose music has been performed, broadcast, and recorded worldwide. His orchestral commissions have included works for the English Chamber, Bournemouth Symphony, Royal Liverpool Philharmonic, BBC Philharmonic, and Hallé orchestras, with performances by many other orchestras and ensembles worldwide. His contribution to the brass repertoire, both for symphonic brass and brass band, has been of particular significance. His first early success was a brass quintet (featured in this evening's concert), written whilst still a student at the Royal Academy of Music. Many works followed, with major commissions from many European countries. He has written brass concertos for many of the great UK brass soloists, including John Fletcher, Ifor James, James Watson, and David Childs. Most of his music has been commercially recorded: his orchestral music and concertos on the Chandos label, brass band music on the Doyen label, and chamber and instrumental music on the Naxos label. Before retiring from academia he enjoyed a highly successful career, latterly as Principal of the Royal Northern College of Music in Manchester, where he is a Companion and Emeritus Professor. He has been awarded honorary degrees and fellowships from a dozen English universities and conservatoires, and he is proud to be a Fellow the RCM.

Stone Tung

Stone Tung is a graduate of Chetham's School of Music, and is now studying trumpet at the RCM with Mark Calder, James Fountain and Kate Moore on a full scholarship supported by the Croucher Hong Kong Charitable Trust. He has participated in masterclasses with Gustav Melander, Paul Archibald and Henning Kraggerud. Stone has performed with the Hong Kong Children's Symphony Orchestra, Young Musicians Symphony Orchestra, University of London Symphony Orchestra, Hong Kong Festival Orchestra and RCM orchestras. He made his debut with the Gustav Mahler Orchestra in 2022. Stone studies conducting with Dr Jerome Hoberman and also counts Franz Krager and Colin Touchin as his mentors. He has conducted the Chetham's Symphony Orchestra, RCM Brass Ensemble, St Stephen's College Symphony Orchestra and the Clausura Chamber Orchestra which he founded in 2020. He has also been invited to assist Wilson Ng. He has participated in conducting masterclasses with Jac Van Steen, Mark Heron, Ben Gernon, Kenneth Woods and Jonathan Mann.

Andrew Crowley

Born in London and a graduate of the Royal Academy of Music, Andrew was for many years, a member of the London Sinfonietta and English Chamber Orchestra. He has played on many film scores, from *Gladiator* to *James Bond* and appeared with Quincy Jones, U2, Sir Paul McCartney and Peter Gabriel. As a conductor, he has performed with the Accademia Nazionale di Santa Cecilia in Rome and London Brass at the Bath Festival and Royal Albert Hall Proms. Andrew taught for many years at the RCM and has given masterclasses worldwide, including the Julliard School of Music and Berlin Hochschule. He has been an adjudicator for the BBC Young Musician and Young Brass Player Finals. Andrew is currently the artistic director and long serving trumpeter with the internationally acclaimed group, London Brass.

Royal College of Music

Founded in 1882, the RCM moved to its present site on Prince Consort Road in 1894. Illustrious alumni include Benjamin Britten, Ralph Vaughan Williams, Samuel Coleridge-Taylor, Gustav Holst, Dame Joan Sutherland, Sir Thomas Allen, Sir Colin Davis, John Wilson, Alina Ibragimova, Gerald Finley and Dame Sarah Connolly. In addition to its 1000 full time students, the College engages dynamically with a wider and more diverse community of children and adults through a dedicated range of creative activities delivered by RCM Sparks' education and participation projects, RCM Junior Department programme and the Creative Careers Centre. The growing schedule of live-streamed concerts and masterclasses can be viewed on www.rcm.ac.uk and www.youtube.com/rcmlondon.

The RCM would like to thank the following ensemble coaches:
Lindsay Shilling (low brass)

Horn

Amadea Dazeley-Gaist
Alexander Grinyer
Lucas Boardman
Elias Giulivi
Jack Bradley-Buxton

Trumpet

Andrew Crowley (solo)
Katie Bannister
Josh Cusworth
Jack Wilson (E flat)
Libby Foxley
Becky Strentz
Ed Smith
Stone Tung

Trombone

Pau Hernandez Santamaria
Andrew Wilson
James Parkinson
Eddie Curtis (bass)
Rhodri Thomas (euph)

Tuba

Connor Gingell
Nathan Mansell

Timpani

Kian Hsu

Percussion

Juho Hwang
Gregor Thomson
Milligan Coles Power

Organ

Daniel Floyd

Quintet

Ed Smith
Euan Scott
Lucas Boardman
James Parkinson
Connor Gingell

Personnel correct at the time of going to print.

Italics denote section principals.

GIVE THE GIFT OF MUSIC

If you enjoyed this performance, please consider supporting us! By joining as a Friend, supporting our scholarships and artistic programmes, or remembering the RCM in your Will, you will help us secure the future of music for generations to come. All gifts make a difference, no matter the size. For more information about how you can support our global top-performing arts institution or request a legacy brochure, please get in touch with us at dae@rcm.ac.uk or 020 7591 4799. Thank you.

www.rcm.ac.uk/support



ROYAL

COLLEGE

OF MUSIC

London

Junior Department
End of Year Concert and Graduation

Guest of Honour
Lucy Noble
Artistic Director AEG Presents

Saturday 8 July 2023, 2.30pm
Amaryllis Fleming Concert Hall

Welcome to the Royal College of Music. For the benefit of musicians and audience members, please turn off your mobile phone. Photography, private filming and sound recording are not permitted without prior written permission from the College and the agreement of all performers. For further details, please see RCM Public Recording Policy at www.rcm.ac.uk. Latecomers will not be allowed into the auditorium until a suitable break in the programme. In the interests of safety, sitting or standing on the steps, gangways or floors is strictly prohibited. Thank you for your co-operation.

Percussion Ensemble	Cameron Sinclair <i>conductor</i>	
Colin McPhee arr Sinclair	Balinese Ceremonial Music	11'
	<i>i Pemoengkah ii Gambangan iii Taboeh Teloe</i>	

Chamber Choir	Joy Hill <i>conductor</i> Martyn Noble <i>organ</i>	
Judith Bingham	The Spirit of Truth	7.5'
	A re-working of <i>If Ye Love Me</i> by Thomas Tallis, which also includes Thomas Cranmer's last words: <i>Lord Jesus, receive my spirit, I see the heavens open, and Jesus standing at the right hand of God</i> Thomas Tallis (c.1548) Judith Bingham (2008)	

Brass Dectet	Torbjorn Hultmark <i>conductor</i>	
Roxanna Panufnik	Prayer	5.5'
Gade arr Bissill	Jealousy	4.5'

Speech and Presentation of JD Graduates and Prizes
Miranda Francis Head of Junior Programmes

Guest Speaker
Lucy Noble *Artistic Director, AEG Presents*

Symphony Orchestra	Jacques Cohen <i>conductor</i>	
Walton	Prelude & Fugue <i>The Spitfire</i>	8'

Leavers July 2023

Adele Agwu-Kalu
Levi Andreassen
Cyprian Beecroft
Elizabete Bele
Sassan Bhanji
Jude Carter
Jeffrey Chak
Flora Clapham
Valentino Coleman
Niamh Connellan
Elis Da Costa
Frankie Davies
Leo de Flammineis
Tuna Dyonmez
Cameron Eldridge
Yunus Eshekh-Alonso
Rhys Evans
Riya Hamie
Jane Hammond
Ana Hannay
Daniel Harrod
Sophia Hawkins
Matthew Hill
Nellie Holmes
Kim Mai Hua

Joe Hyam
Larry Jang
Lucy Javurek
Nathaniel Johnny
Isabell Karlsson
Leona Kelly
Tom Kirby
Uma Kukreja
Bryan Lai
Taylor Lai
Nona Lawrence
Jiwon Lee
Maria Lee
Tess Leyland
Jenna Liang
Simeon Lord
Myriam Lowe
Isabella Mackie
Wylan Man
Steven Marsh
Annabel Marshall
Elijah McDonald
Eliora McDonald
Sophia Membership
Belinda Mendes da Costa

Asia Movsovic
Maddy Napier
Isabella-Rose Nichols
Haru Ogiwara
John Pedersen
Nathan Perry
Louis Pike
Chiara Ponticos
Chloe Prins
Billie Reason
George Richardson-Jones
Maya Rodrigues
Markus Sadler
Asher Saipe
Isaac Scheer
Clara Sherratt
Dimitry Shorrock
Masha Vasilyeva
Anneka Vetter
Alexandra Vuilleumier
Edward Walton
Tom Warner
Jiahao Zhang
Justin Zhang
Larry Zhang

Adjudicated Awards

Joan Weller Composition Prize
Madeleine Chassar Hesketh

Chamber Music Prize
Flora Clapham, Riya Hamie,
Nellie Holmes, Jamie Jones,
Jaren Ziegler

Marjorie Humby Prize
Eliza De Silva

Ruby White Prize
Tuna Dyonmez

Hugh Bean String Prize
Emily Elliott

Freda Dinn and Ida Mabbett Prize
Riya Hamie, Rhea Jo, Markus Sadler

Gordon Turner Prize
Isabell Karlsson

Gordon Turner Harp Prize
Jamaal Kashim

Angela Bull Piano Prize
Rueben Moisey

Barbara Boissard Junior Concerto Prize
Ludovico Wernig, Jacqueline Yang

Peter Morrison Concerto Prize
Jaren Ziegler

The RCMJD is grateful to the Government's Music & Dance Scheme, the Leverhulme Trust, the Wolfson Foundation, the Humphrey Richardson Taylor Charitable Trust, RCMJD Bursary Scheme, ABRSM (Junior Scholarship), Abinger Hammer Village School Trust, Alchemy Foundation, Awards for Young Musicians, Meredith & Denis Coleman, Dorothy L Sayers Society, Estate of Humphrey Searle, Future Talent, Granger Award, John Curwen Society, PRS for Music Foundation, Roger Quick, Saddlers' Company, Sascha Lasserson Memorial Trust, the Victor Ford Foundation and the Wrightson Trust for their generous support.

Royal College of Music Junior Department
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Ben Storey Assistant Head of Junior Programmes
Gill Redfern Administrator
Molly Bevan Administrative Coordinator
John Mitchell Performance Manager

Orchestra Assistants

Emily Crook, Sam Frith, Connor Gingell,
Henry Morley, Will Rowling, Carys Underwood



Royal Albert Hall

Sunday 9 July 2023

Classical Coffee Morning – Markus Sadler

The Royal Albert Hall, in association with the Royal College of Music, proudly presents the Elgar Room Classical Coffee Morning series featuring **Markus Sadler**.

Programme

Markus Sadler

JS Bach (1685-1750) - Well Tempered Clavier Book 2: Prelude and Fugue in C# major BWV 872

JS Bach (1685-1750) - Well Tempered Clavier Book 2: Prelude and Fugue in C# minor BWV 873

Leoš Janáček (1854-1928) - In The Mists



Royal College of Music – Clara Sherratt & Markus Sadler

Markus Sadler is 18 years old, was born in Chatham, and goes to school at Holcombe Grammar School. He attends the Junior Department of the Royal College of Music, London, studying the piano with Professor Gordon Fergus-Thompson, and the Trumpet with Phillip Bainbridge. Markus won prizes at the Kent International Piano Course in 2019 and 2020 and has performed in masterclasses with Noriko Ogawa, Seta Tanyel and Peter Donohoe. As a Trumpeter, Markus is a member of the National Youth Orchestra of Great Britain. Markus is particularly attracted to Baroque music, and is a keen harpsichordist, playing in a Baroque group at the RCMJD.

In association with the Royal College of Music

Since its inception the **Royal College of Music Junior Department (RCMJD)** has evolved to meet the musical needs of our students and adapted to the changing educational and musical landscape. We provide a programme designed to prepare students for musical life in the 21st century, so we aim to produce happy, successful, healthy, entrepreneurial and flexible young musicians who can meet the ever changing demands of the profession. This academic year over £225,000 of bursary support is being accessed by families where there is the most need – furthering the RCM's mission to offer an inspirational learning experience for all, regardless of financial means. Around 350 5-18 year olds currently attend the RCMJD every Saturday and students have travelled to the College from as far afield as the Channel Islands, Germany, Wales, Yorkshire and East Anglia, in addition to the Home Counties.

Situated directly opposite the Royal Albert Hall, the Royal College of Music (RCM) is a world-leading music conservatoire with a prestigious history, contemporary outlook and inspiring location. The RCM trains gifted musicians from all over the world for international careers as performers, conductors, composers and other significant leadership roles within the arts.

With around 1000 students from more than 60 countries studying at junior, undergraduate, postgraduate or doctoral level, the RCM is a community of talented and open-minded musicians where creativity, innovation, collaboration and diversity are prized.

The first public performance ever given by RCM musicians was in this very room. On Wednesday 2 July 1884, in the West Theatre (as it was called then), "Mr. Barton", a piano student, performed Chopin's Ballade in A flat to open a programme that also included operatic arias by Mozart, Handel and Gluck, and also chamber works by Schumann and Haydn. We're delighted to be still here over 130 years later!



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Junior Department Young Artists Concert
Sunday 9 July 2023 at 3pm
Wigmore Hall, 36 Wigmore St, London W1U 2BP

Dvorak Quintet op97 iv *Allegro giusto* 9.5'
Flora Clapham & Nellie Holmes *violin* Jaren Ziegler & Jamie Jones *viola* Riya Hamie *cello*
Michal Kaznowski *tutor*
Winners of the 2023 RCMJD Chamber Music Prize

Tuna Dyonmez *piano*
Debussy *La Soirée dans Grenade from Estampes* L.108 5'

Haru Ogiwara *cello*
Gaspar Cassadó *Suite for Cello iii Intermezzo e Danza Finale - a Jota* 5.5'

Advanced Vocal Ensemble Joy Hill *conductor*
John Bennet *Weep, O Mine eyes* 3'
Kristina Arakelyan *Two Love Songs* 6'
i You are loved Text by composer
ii My love is come to me Text Christina Rossetti
Sumona Dasgupta, Anneka Vetter *soprano*
Sophie Bainbridge, Emilia Gahan *alto*
Simeon Lord, Oli Mollett *tenor*
Cameron Eldridge, Joe Hyam *bass*

Isabel Karlsson *violin*
Gareth Farr *Wakatipu* 5.5'

Brahms *Clarinet Quintet op115 i Allegro* 9'
Jane Hammond *clarinet* Chloe Prins & Nellie Holmes *violin* Sassan Bhanji *viola* Riya Hamie *cello*
Leandro Silvera *tutor*

We would like to dedicate this concert to the memory of Michal Kaznowski, beloved RCMJD cello teacher, chamber music coach and colleague who died earlier this term. Michal was an extraordinarily gifted and intelligent musician and teacher. He enriched the lives of countless young musicians over his long and distinguished teaching career here at the RCMJD, at the Purcell School and at Wells Cathedral School. An esteemed orchestral player early in his career, Michal was Principal Cello of the Sadler's Wells Royal Ballet, Associate Principal of the BBC Welsh Symphony Orchestra and in the early 1980s was Principal Cello of the City of Birmingham Symphony Orchestra under Sir Simon Rattle - at the time he was the youngest person to be awarded such a senior orchestral position in the UK. In 1988 Michal became a founder member of the Maggini Quartet, and performed with the ensemble throughout Europe, North America and the Far East for 35 years. The Quartet recorded over 35 discs of 20th-century British repertoire and won the Gramophone Award and the Diapason d'Or for their recording of Sir Peter Maxwell Davies' Naxos quartets. Michal's teaching was truly inspirational and he demonstrated his love of music through his exceptional commitment to his students - his greatest pride and joy. Michal would have been totally thrilled to know that his exceptional Quintet had won our chamber music prize and that they are performing here at the Wigmore Hall in his honour.

The Royal College of Music Junior Department offers advanced training to young musicians aged 8 – 18, providing individually-tailored programmes of instrument/voice/composition lessons, supported by chamber music, orchestra, choir and musicianship classes. Some 350 students travel from all over the UK to attend the College each Saturday, and enjoy a wealth of performance opportunities including the BBC Proms as well as other regular appearances at the Royal Albert Hall, St James's Piccadilly, Wigmore Hall, Sadlers Wells Theatre, 606 Club, The Globe, Cadogan Hall and London's Southbank Centre. The RCMJD also hosts annual chamber music concerts and masterclasses from visiting artists including the Harlem and Sacconi Quartets. In recent years, RCMJD chamber musicians have performed at the House of Lords, Royal Albert Hall, Worshipful Company of Saddlers and at Sandringham for RCM President, the former Prince of Wales.

Wigmore Hall is a no-smoking venue. No recording or photographic equipment may be taken into the auditorium, nor used in any other part of the Hall without the prior written permission of the Hall Management. Wigmore Hall is equipped with a 'Loop' to help hearing aid users receive clear sound without background noise. Patrons can use the facility by switching their hearing aids over to 'T'. In accordance with the requirements of City of Westminster, persons shall not be permitted to stand or sit in any of the gangways intersecting the seating, or to sit in any of the other gangways. If standing is permitted in the gangways at the sides and rear of the seating, it shall be limited to the numbers indicated in the notices exhibited in those positions.

Disabled Access and Facilities. Please contact House Management for full details



Director: John Gilhooly

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www.wigmore-hall.org.uk

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Ben Storey *Assistant Head of Junior Programmes*
Gill Redfern *Administrator* **Molly Bevan** *Administrative Coordinator*
John Mitchell *Performance Manager* **Hilary Sturt** *Head of Chamber Music*